Vegas & All

The voice has a pump-organ quaver and a soft adolescent fuzz on it, the phrasing is smooth, and the sentiments belting from the jukeboxes hit the pop fans right where they love to live:

I'm on fire
Let your lips caress me
My desire
Is that you possess me . . .
Lover, come to me.

The invitation is from a ballad called *Come to Me*, and the voice that has boosted it onto the charts belongs to Negro Singer Johnny Mathis. With the help of some canny promotion, 22-year-old Singer Mathis has also boosted himself during the past year into the most valuable new property in show business. Last week, for the sake of "prestige" (and $2,000 a week plus a percentage of the take), Johnny checked into the Venetian Room of San Francisco's Fairmont Hotel and showed the home-town folks how he had made it big so fast.

Jumping High. Johnny gave San Francisco a little of everything. Dressed in a shadow-striped, tuxedo-style suit with smudgy white bow tie, he hit *Looking at You* with a rubbery, infectious beat, breathed out *There Goes My Heart* in one elastic sigh, quavered in a high, thin falsetto through *My One and Only Love*. His phrasing was fresh, his diction irreproachable, his dramatic sense unfailing. But it was the intimate, haunting quality of his voice that brought the audience alive. It has a kind of choir-boy innocence hooked with a Cole Porter leer.

Jon Brennei

SINGER MATHIS AT THE FAIRMONT
Hitting them where they love.

When Johnny left San Francisco two years ago, his chief claim to fame was as a high-jump star (6 ft. 5½ in.) at San Francisco State College. The son of a chauffeur, Johnny once took operatic coaching but prepared in college for a teaching career (English). In his spare time, he picked up pin money singing in local clubs and with a semiprofessional opera group. Helen Noga, co-owner of San Francisco's famed Black Hawk nightclub, heard him, introduced him to Columbia Records' George Avakian. His first successful single, *Wonderful, Wonderful*, sat around for several months before it began lighting boards in San Francisco and Boston. It climbed the charts, catapulted Johnny into a career that should bring him $500,000 this year.

Running Hard. Johnny and Manager Noga are playing the big time with all the care and finesse of deep-sea fishermen hooked into prize tuna. Johnny has abandoned his ambition to be a pure jazz singer ("not profitable"), has carefully cultivated the delicate art of wooing local disk jockeys. So far, he has been seasoning himself in small clubs, avoiding the gaudier barns on the theory that "I haven't yet got the ability of a Lena Horne to take a thousand people and bring them down to the size of a fist."

Johnny confidently plans to be "a rich man in three years," and the best way to make it, he figures, is to become "a singing actor" like Sinatra. That way, he says, staring with wide, artless eyes across the table and shooting out his moonstone cuff links, "I could make one film and Vegas and have it all."

$500,000 PER YEAR: Johnny Mathis now regarded as most valuable property in show business whose career should bring him $500,000 this year.

Adults like Mathis, too

LAS VEGAS, Nev.—Johnny Mathis, who closed a four-week engagement here Tuesday, played to turn-away nances in the Sands Copa Room, according to Jack Entratter, hotel prexy and producer of the show.

The room seats 450 for dinner, 600 for midnight show.

There was some speculation as to whether teenage idol Mathis would do good business with the audiences here, which are primarily adult.

The Sands has the 22-year-old singer under contract for three years at four weeks a year.

His Second New York Recital Is Tremendous Hit

Thunderous Applause for Paul Robeson

By EVELYN CUNNINGHAM

NEW YORK—Somewhere near the end of Paul Robeson's concert in Carnegie Hall Friday night there was a line in a song that went " . . . the right to speak my mind out." Breaking all recital rules, the audience broke out in thunderous applause, drowning out the rest of the phrase.

That, more than anything else, told what those in the packed hall thought about Robeson.

MAKING HIS second appearance in Carnegie Hall in a month, the singer-actor who has been banned and barred more than any other contemporary entertainer, thrilled a prejudiced audience and captivated those who weren't sure.

Following his sixth encore at the end of the program he announced, "I'd like you to know that it looks like I'll be traveling all around soon. This will be possible because of the thousands of people like you here tonight."

Robeson's passport has been in the hands of the State Department and his repeated requests to leave this country have been turned down.

ROBESON OFFERED a diversified program with emphasis on folk tunes of all nations and American Negro spirituals.

Although his voice is thinner and not nearly as fine as it used to be, he was the Robeson of old with the familiar patting of the left foot and the occasional cupping of the right ear.

Strangely, Robeson was weakest in his spirituals. They lacked real warmth and meaningfulness. It may be recalled that many years ago he had expressed strong objections to including spirituals in his repertoire. Perhaps he still has some reservations.

He was at his best, however, in the folk songs and in his conversational explanation of what the songs meant. He was particularly delightful when he compared Chinese and African dialects, vividly demonstrating through tonal quality and body motion how one differed from the other.

His audience loved every moment of the concert. They stood and cheered when he came on stage; they applauded with abandon at the conclusion of each selection. When he asked them they joined in singing, "We Are Climbing Jacob's Ladder" and "Glory Hallelujah."

Robeson's concerts across the country have been phenomenally successful. His next appearance here will be June 1, when he sings in the church of his brother, the Rev. B. C. Robeson of Mother Zion.

He told The Courier that because of the concert receptions he anticipates employing the services of more Negroes in handling his professional affairs.

His accompanist is Alan Booth, who displayed far above average musicianship.

Johnny Mathis Yields To Pressure; Will Go On Australian Jaunt

HOLLYWOOD — Johnny Mathis, the new singing sensation is yielding to pleas to tour abroad and will leave soon for tour of Australia that may even extend to other countries.

Johnny who has made the most rapid rise to stardom of any newcomer in memory is a known national figure but reports revealed of the many offers from promoters abroad are even more astounding.

For several months the youthful singer has been receiving offers from foreign agencies and promoters that would bring him to their shores. He has had to turn them down because of previous commitments, however.

This week however, his management announced the trip to Australia. Just how long the famous singer will remain away from the U.S. was not revealed. In fact it is said that should he accept offers from other parts of the world he will be gone a much longer time than is planned at this time.

Two things skyrocketed Mathis' fame in other parts of the world. First was his selection, a rare one indeed for a newcomer, to sing one of the tunes nominated for an "Oscar" at the last Awards spectacular. The other his popularity with buyers of U.S. made records everywhere. Two of his most popular recordings have passed the million mark in Europe with added sales in other parts of the foreign world. Then there is jubilation in Australia. Johnny Mathis is finally coming. And already there are mounting requests for tickets to the places he is scheduled to play. "There has been nothing like it," Australian agents and theatre owners are saying.

JOHNNY MATHIS

Fat pact for Mathis

NEW YORK—Johnny Mathis has signed a new long-term contract with Columbia Records.

Although the firm would give out no information as to the actual contract terms, it is understood that the chanter was handed a very lucrative contract assuring him of $200,000 in record royalties in four years.

MATHIS has blossomed into one of the brightest stars ever on the Columbia roster. It is estimated that his income last year from Columbia Records was close to the $100,000 mark.

He may surpass that this year, as he has two best selling albums out now and his new single, "A Certain Smile," looks like his strongest since "Chances Are."

* * *

IN HIS new contract, Mathis receives a 5 per cent royalty, something he has been striving for from the label since last year.

At one time it was rumored he would leave Columbia, but such rumors were quashed with the repacting last week.

Mathis gets red carpet treatment in Chicago

CHICAGO — Johnny Mathis who surprised the record world by selling over 20,000 copies of his latest hit "Call Me" to fans in Australia, got a surprise himself Thursday when his Chicago fan club welcomed him to his fourth engagement at the Black Orchid by spreading a red carpet before the doorway for him.

Fresh from his triumph in the Land Down Under where fans in Melbourne, Sidney and Brisbane literally swamped record shops to buy the sensuous and insinuating "Call Me," Johnny never imagined word of his great popularity abroad had reached his Chicago fans.

However, when he left his hotel headed for the Orchid stage for the first time Thursday, a cheering group of young fans preceded him rolling out a plush red hall runner in his path.

* * *

"IF YOU think they love me, you have no idea how much I love them," Johnny said as he delayed his first songs long enough to sign a dozen autograph books.

At the same time Johnny began playing to SRO only crowds in the Black Orchid, another Capitol single, "Winter Wonderland" was climbing high on the juke box polls.

This tune and other Mathis Christmas tunes have put the handsome young star out ahead of other recording artists in the Xmas carol sweepstakes and "Wonderland" bids fare to make Johnny a winner again—firstest with the mostest.

28 1958

SINGER WITH STYLE: MABEL MERCER ON LP

IT may be argued that the members of the Mabel Mercer clique are inclined to stake out unreasonably extreme claims when in the full throes of admiration for Miss Mercer's talents as a singer. But there are some points in their list of superlatives that scarcely permit a quibble. One is the unmatched excellence of her repertory. The selections that make up her programs of what might be called "pop" art songs are tributes to the taste, imagination and perseverance with which she has foraged along the less frequently traveled bypaths of popular music and the perception that has led her to cultivate and encourage an unusual group of song writers who have provided her with some of her best material.

The quality and scope of Miss Mercer's repertory are impressively evident in a beautifully packaged two-disk set, The Art of Mabel Mercer (Atlantic), a collection of recordings previously issued, with one exception, on separate 10-inch LPs.

Here we find many of the songs she first brought to light—Alec Wilder's "While We're Young," Bart Howard's "The First Warm Day in May," Cy Walter's "Some Fine Day" and "The End of a Love Affair." There are songs she salvaged from musicals that were never produced (Wilder's "Goodbye John"); from musicals that folded out of town (Howard's "Let Me Love You"), from musicals that folded almost as soon as they opened (William Roy's "Charm" from "Maggie"), songs that were cut from scores before the New York opening ("The Riviera" from John Murray Anderson's "Almanac"), songs that were generally neglected when they were first heard on Broadway but which she nourished through the arid years until they found a wider audience ("Little Girl Blue" from 1935's "Jumbo," "Give Myself" from "Between the Devil" in 1938).

There are numerous contributions by the coterie of writers that Miss Mercer has gathered about her—Mr. Wilder, Mr. Howard, Mr. Roy, Cy Coleman, Joseph McCarthy Jr., John Benson Brooks and the team of Douglass Cross and George Cory.

But Miss Mercer has more in her arsenal than an astute and selective ear. She brings to her songs a thoughtfulness and understanding that make each of them a definite interpretation, but without any of the pretension that is often associated with that term. In the all-important matter of phrasing, she has few peers (if there are any, chances are they have learned by listening to her). On these disks she is not always able to sustain her long notes and she may waver as she reaches out a bit, but the basic artistry that has gained an unchallenged place for her in one of the most meaningful areas of popular music is apparent in every song she sings.

Avery Willard

SINGER—Mabel Mercer, heard in LP disk of varied repertory, including songs she first brought to light.

Relatively New

The importance of repertory in the specialized area that Miss Mercer inhabits is becoming increasingly apparent, particularly as the voracious requirements of long-playing records reduce the more readily available material to the commonplace. One of the more intriguing aspects of Give Him the Ooh-La-La (Verve) is that Blossom Dearie has chosen to sing such relatively untouched material as the Cole Porter tune that gives the disk its title (an item of surprising obscurity from "Dubarry Was a Lady"); an amusing and spirited English love song, "Bang Goes the Drum;" a French ditty, "Pius je t'embrasse," which places the melody of that old barbershop quartet favorite, "Heart of My Heart," in more smouldering surroundings than one usually hears it; and a pair of Miss Mercer's specialties, "The Riviera" and "Let Me Love You."

Miss Dearie moves through her lyrics with wit and a casual touching of proper points of emphasis but her voice wanders somewhat inconsistently between a warm, full blooded maturity and a taut, little-girl quality that is rather less becoming.

The voice that Monique Van Vooren offers on Mink in Hi-Fi (Victor) is far from that of a little girl. Miss Van Vooren, a onetime Belgian figure-skater, is better known in this country as a determined candidate for international sex symbol honors than as a singer. The cover photograph on this disk and an occasional song (one entitled "Bed," for instance) carry on Miss Van Vooren's pursuit of the libido, but over most of the disk she shows herself to be a surprisingly capable and flexible singer, one who can shout out a gusty French lyric on "Le Rififi," turn to a calypso with commendable lack of affectation, create a moody, sensitive "Casino Blues" and spit out a precise, far from traditional French-English version of "My Man." Miss Van Vooren has apparently been hiding her real talent under a bushel of cheesecake.

To listen to Babs Caulkins (Cadence), one might assume that Mrs. Caulkins is a fugitive from the English music halls. Many of her songs show traces of some such origin and her singing style draws heavily on the Gertrude Lawrence-Beatrice Lillie school of delivery. She is, however, an American matron, socially prominent, mother of three, and occasionally and privately an entertainer. Her songs are certainly unhackneyed, although possibly a shade old-fashioned, and her delivery is artfully calculated. Her mannerisms serve her well on those pieces that have a music-hall quality, but when they are transferred to "These Foolish Things" or the Bahaman complaint, "Eight Babies," the effect is a bit incongruous.

Even the more widely popular singers who customarily play it safe with well-known material are widening their scope to reach beyond the restrictions imposed by a devotion to the overly familiar. Anyone who has had a speaking acquaintance with popular music over a period of years will doubtless recognize all the songs Ella Fitzgerald has chosen for Like Someone in Love (Verve), but almost all of them are heard infrequently enough to be invitingly fresh. Miss Fitzgerald sings them with her inventive way of embroidering, which brings even the most tired ballad to life. Stan Getz' reflective saxophone wanders pleasantly through the backgrounds—and a good thing it does, for the rest of the accompaniment is made up of stereotyped, shimmering strings.

Tired Arrangements

Dull accompaniments take the edge off what might have been an interesting, repertory-expanding idea for the bilingual Gisele McKenzie. Mam'selle Gisele (Vik) is made up of French songs that have become popular in English versions ("Autumn Leaves," "Under Paris Skies") and the French versions of familiar American songs ("September in the Rain," "Passing By"). Miss McKenzie's clean, open voice is as refreshing as a flowing brook, but the water has been muddied by some tired arrangements. On the other hand, Margaret Whiting turns up on Goin' Places (Dot) with accompaniments written by six excellent arrangers — Johnny Mandel, Skip Martin, Marty Paich, Pete Rugolo, Pete King and Frank Comstock. Result: Miss Whiting has rarely revealed as much warmth and assurance on records even though most of the tunes she sings have already been worn thin by others.

ANNE GAMBLE, associate professor of music at Fisk university, recently appeared as a featured artist in the Lyceum series of St. Augustine's college. A noted pianist in private life she is Mrs. Anne Gamble Kennedy, wife of Matthew Kennedy, assistant professor of pianoforte at Fisk and director of the famous Fisk Jubilee Singers.

Music: Carol Brice Sings

Contralto Gives Recital at Town Hall

Times 9-88

By HOWARD TAUBMAN

AT her best, Carol Brice is a perceptive and expressive singer. She has a contralto of unusual range and suavity and she has the intelligence not to turn a song into bombast. Her grasp of Mahler at her Town Hall recital Friday night was especially impressive.

Sun. 2-9-58

Here she could sing with the long flowing lines that are most flattering to her big voice. Here, too, she was able to shade her tones with refinement, suiting each nuance to the interpretive demands of the music.

Sun. 2-9-58

The three songs from "Des Knaben Wunderhorn" were done effectively. In "Ich Bin Der Welt Abhanden Gekommen" and "Um Mitternacht" Miss Brice achieved the highest points of the evening.

The bitterness of loneliness, a theme with which some of our playwrights have concerned themselves of late, burns in these songs. Miss Brice captured their somber quality with admirable vocal control and penetrating emotion.

The American contralto's sympathies extended in other directions. She sang Nin's "El Vito," with its evocation of the earthiness of Andalusia, as if Spain were in her blood. She had the proper light touch for a Portuguese folk song, and she gave her group of spirituals freshness and authenticity of style.

•

She also found three attractive contemporary numbers. John Duke's setting of Edwin Arlington Robinson's "Miniver Cheevy," which puts the variation form to ingenious and amusing use, was sung with relish. Marc Blitzstein's "Orpheus" is agreeably atmospheric, and Thomas Kerr's "In Memoriam" is dramatic in its grief.

Miss Brice began with a group by Purcell, and, if one had heard no more of her singing, one would have gone away empty-handed. For her voice is not flexible enough for light, florid writing. Nor was it happy in the aria from Rosini's "La Donna del Lago." It is developing an occasional break as if breath support were short.

Jonathan Brice, the singer's brother, played the accompaniments gracefully and from memory. The recital was presented under the auspices of the Inter-Branch Council of the National Association of College Women.

Carol Brice

The Program

CAROL BRICE, contralto. At Town Hall.

Lord, What Is Man? There's Not a Swain of the Plain; If Music Be the Food of Love; Nymphs and Shepherds ..... Purcell

Three songs from Des Knaben Wunderhorn; Ich bin der Welt abhanden gekommen; Um Mitternacht ..... Mahler

Mura felici, from La Donna del Lago ..... Rossini

El Vito ..... Nin

Casinha Pequenina (Brazilian folk song) ..... arr. by Gurgel

Miniver Cheevy ..... Duke

Orpheus ..... Blitzstein

In Memoriam ..... Kerr

Group of spirituals.

Simonis

Times 9-9

SINGER — Camilla Williams will be heard in Town Hall song recital Friday night.

Started Rise In Windy City

By GREG HARRIS

Sarah Vaughan, the Jersey-born singing sensation, returned to her good luck city of Chicago for her second marriage last week.

Defender P.1 28

It was here, just 11 years ago, that Sarah first gained wide public acclaim. The occasion was a small jazz concert on North Clark st. sponsored by disk jockey Dave Garroway. The concert paid Sarah only $75 but it was the real beginning of a career which has brought riches to her and pleasure to the world.

In a quiet civil ceremony performed by Municipal Court Judge Fred "Duke" Slater, the singer became Mrs. Clyde Atkins.

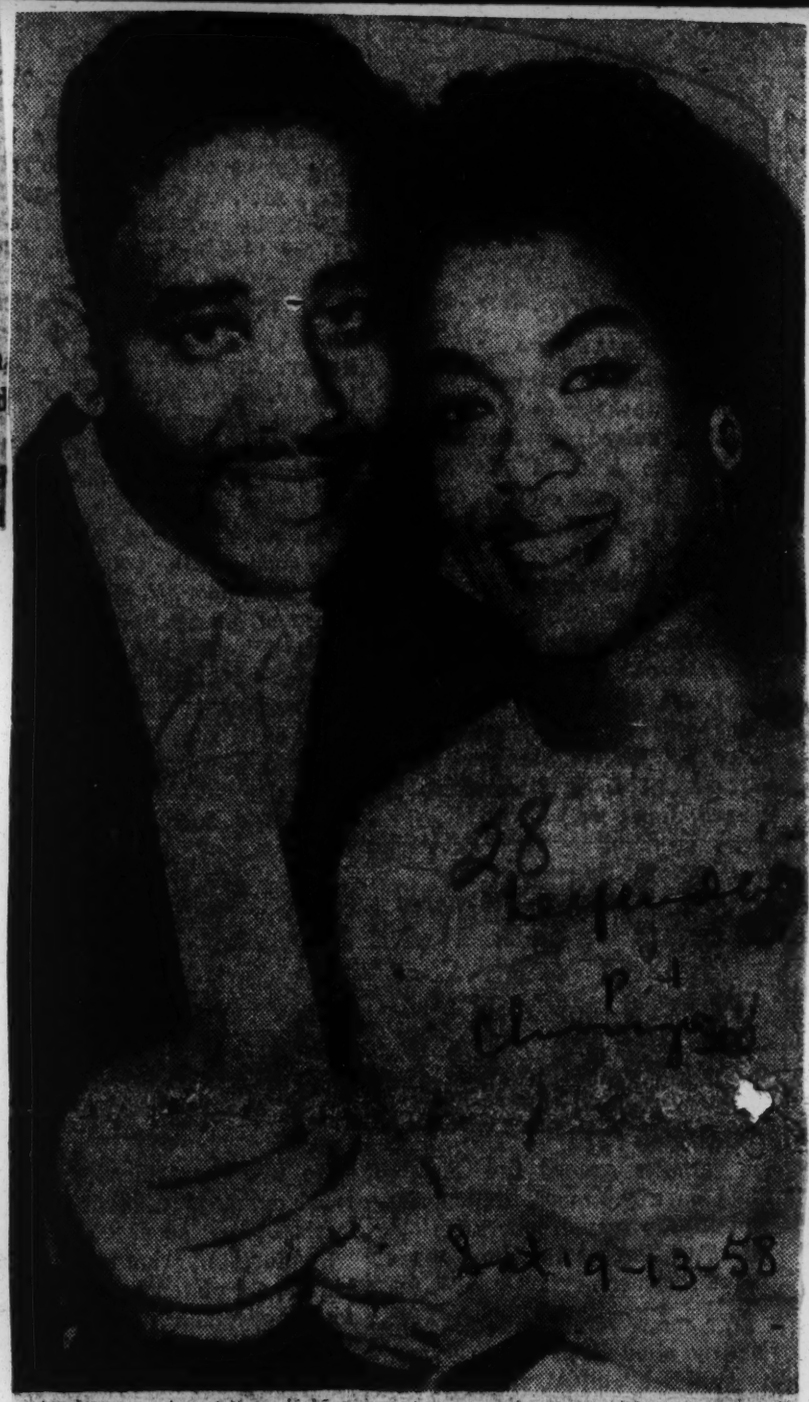
Atkins, 30, is owner of The Atkins Cab company and is a native Chicagoan. He is the son of Mr. and Mrs. George Atkins, 7251 S. Parkway.

Sat. 9-13-58

The young former athlete is one of the few men ever to beat track star Buddy Young in a 100 yard dash. A 1943 shoulder injury forced him to give up professional football after he was tabbed as one of the finest prospects of The Green Bay Packers. The injury followed a widely heralded college athletics career where, in 1948, Atkins set a Big Seven record by scoring 14 touchdowns in the season. In 1949, his freshman year at Oscaloosa College in Iowa, Atkins won the south division heavyweight crown in The Golden Gloves.

This is Atkins' first marriage, although Miss Vaughan was previously married to her personal manager, ex-trumpeter George Treadwell.

The marriage was a well kept secret in what is usually a very news aware music industry. Officials at Mercury Records, for whom Miss Vaughan records, expressed complete surprise.



28 Defender P.1 Chicago

Sat. 9-13-58

DIVINE ONE WEDS — Singer Sarah Vaughn, "The Divine One," returned to Chicago for her second marriage. She became Mrs. Clyde Atkins in quiet civil ceremony performed by Judge Fred "Duke" Slater. The new groom is a 30-year-old former athlete and owner of the Atkins Cab company. Miss Vaughan was previously married to her personal manager George Treadwell. UPI Telephoto

28 1958

CONCERT AND OPERA PROGRAMS OF THE WEEK

Guy Gillette—Lensgroup

AT CARAMOOR—Conductor Alfred Wallenstein and Marian Anderson, contralto, will take part in the second of four concerts Saturday at Katonah, N. Y.

DAVE BRUBECK QUARTET AND BILLIE HOLIDAY, singer, program of jazz and blues. Loew's Sheridan Theatre, Seventh Avenue and Twelfth Street, midnight.

'The Lady From Philadelphia'

Marian Anderson TVer Earns Special Award

NEW YORK (ANP)—The widely acclaimed "See It Now" program, "The Lady From Philadelphia Through Asia With Marian Anderson," last week received a special award for "outstanding excellence" at the third annual Robert E. Sherwood television awards luncheon at the Hotel Pierre.

Mrs. Eleanor Roosevelt, in presenting plaques to Miss Anderson, producers Edward R. Murrow and Fred W. Friendly, and Louis G. Cowan, president of the CBS television network, announced that the Sherwood award jurors had "broken precedent" to vote the special award to the Marian Anderson program. Mrs. Roosevelt presented the special award to Miss Anderson "for being 'The Lady From Philadelphia'—a symbol of freedom and justice."

"The Lady From Philadelphia" was presented on "See It Now," over the CBS TV network, last Dec. 30. The program took viewers along, electronically, on the tour Miss Anderson made through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya and India. The tour was arranged by the American National Theatre and Academy for the U. S. Department of State.

28 1958

Duke Ellington' Band Upsets London Fans At Jazz Festival

DUKE ELLINGTON

London, England — Any person passing outside London's Festival Hall last Sunday might have thought a riot was in progress — but no, it was merely acclamation for "The Duke".

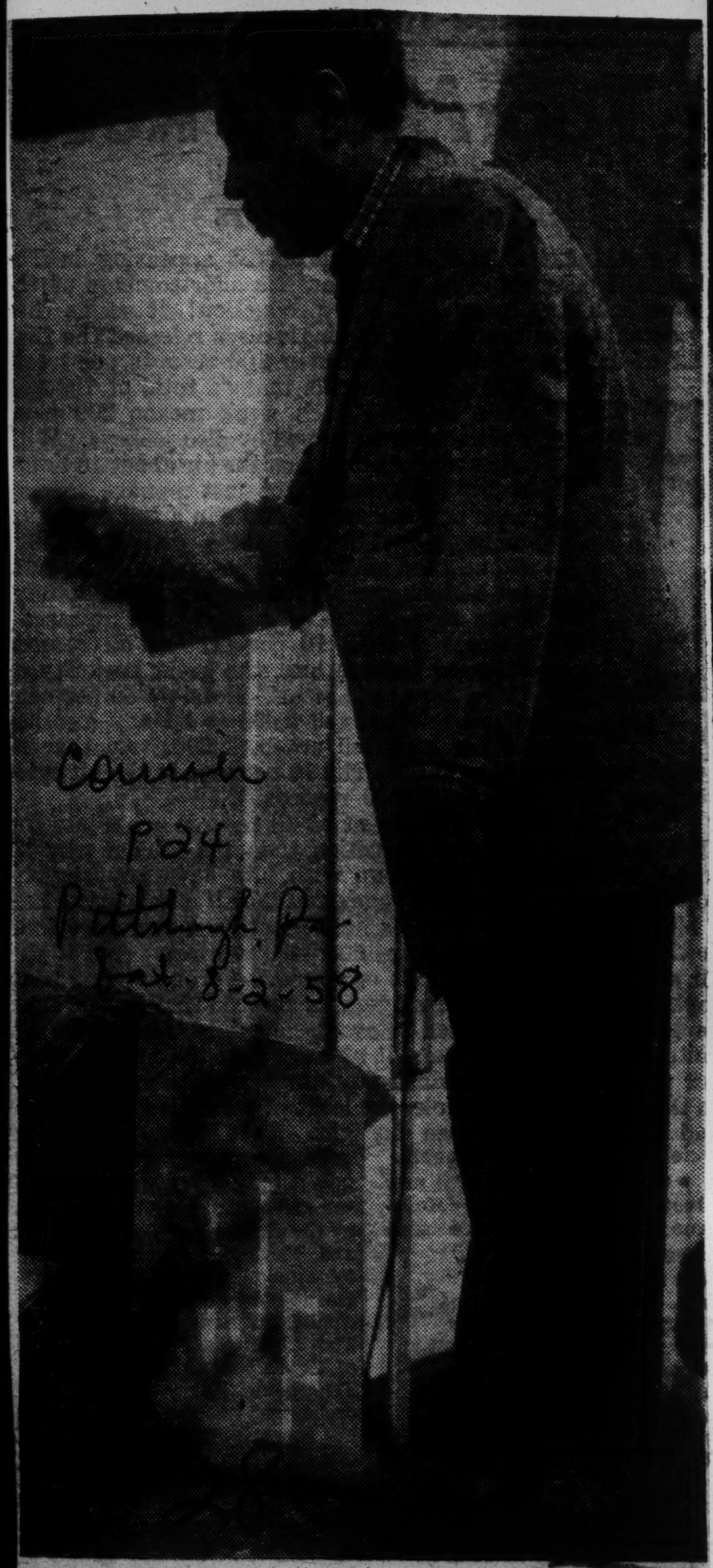
Duke Ellington is th undisputed King of Jazz. He says his band is the best in the world and everyone in Britain agrees with him. His artistic mastery and his compositions have forced the reserved English to be using words such as genius. Everything — press, radio, television — has not functioned for one hour, within the past few days, without some mention of this Timeless Duke.

Time has not dimmed his brilliance, but has served to enhance and mellow it. Where Grandmothers and Mothers tend to worship their all-time idol, the Ellington cut has broken out like a rash with the teenage erstwhile rock an' rollers, who, for once, agree with the older generations! And wait impatiently their turn to worship at the shrine.

FAMED TWOSOME — Mahalia Jackson and Duke Ellington do a bit for the promotion of their joint record release on the Columbia label, which is being offered Tribune readers as a record premium by Carnation Milk Co., which is testing the reader appeal of the Tribune as an advertising medium.

Even if Tribune readers were not just inclined to 'rally around' anyway, the record is more than worth 'the price of admission'. Miss Jackson is at her most notable, according to a Tribune review of a few weeks back, with a moving rendition of the gospel song, "Oh, Lord Is It I?", followed by the "Jumpingest" "Walking All Over God's Heaven" in music annals.

Ellington came out second best, according to the Tribune, on the 45 disc with "Such Sweet Thunder" and "Sonnet to Hank Cinq". The record, ordinarily costing $1.29, may be had for 50 cents and three Carnation milk can labels. Orders may be directed to the Carnation Co., P.O. Box 5410, Chicago 77, Ill.



Courier
P24
Pittsburgh Pa.
Oct. 8-2-58

Duke at Work—The great Edward (Duke) Ellington, celebrated orchestra leader and music composer, is shown as he appeared at the recent Newport Jazz Festival which drew a record 75,000 jazz lovers.

Queen Elizabeth of England meets a member of jazzdom's royalty as the esteemed Duke Ellington pays homage at a command performance in London. In the background, left to right, are I. Jack Lyons, the Duke of Edinburgh, Princess Royal and composer Benjamin Britten. (Story Pg. 3)

28 1958

Stepin Fetchit New Composer

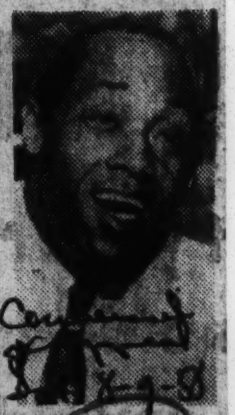
To Carry On Handy Tradition Of Music

HEAD OF FIRM HERE

By GEORGE SISLER

The legend of the late W. C. Handy rose from the dust of Beale Street to circle the earth in concertos, fantasies, rhapsodies, solos and symphonies.

Now another famed Negro entertainer has come to Memphis to carry on the Handy tradition and keep Beale Street alive as a thoroughfare of music.



Stepin Fetchit

Stepin Fetchit, whose movie characterizations of the shuffling, easy-going, drawl-voiced Negro captivated international audiences a generation ago, is composing modern-day songs on the Beale Street spot where Professor Handy gave birth to the blues. And on Labor Day night, Stepin Fetchit will shoot a new melody into the blues stratosphere when he stars in the Handy Memorial Fund "Blues of Glory" pageant at Crump Stadium.

His latest song, "Father of the Blues," is a tribute to the composer of such immortal hits as "Memphis Blues," "Beale Street Blues" and "St. Louis Blues."

World Premiere

A melodious eulogy to Professor Handy with words and music by Stepin Fetchit, the song will have its world premiere when sung by a 100-voice choir.

Stepin Fetchit is head of the new firm known as "More Music From Memphis" at 319 Beale—the site of Pee-Wee's place where the blues were born.

The Blues of Glory pageant will wind up the Handy Memorial Fund drive to erect a monument to Professor Handy in the Beale Street park bearing his name. Co-sponsored by The Commercial Appeal and the Memphis Negro Junior Chamber of Commerce, the pageant will offer citizens of Memphis and the Mid-South three hours packed with lavish entertainment built around the blues, marches and gospel songs of Handy.

Williams Is Producer

Nat D. Williams, a Radio Station WDIA star, is producing the spectacle, which will present headline entertainers such as hymn singer Mahalia Jackson.

Tickets are on sale at Goldsmith's Central Box Office and Lansky Bros. Men's Shop at 126 Beale, at $1 general admission and $1.50 reserved seat.

28 1958

Stepin' Fetchit In Handy's Spot On Beale Street

MEMPHIS, Tenn. — Now another famed Negro entertainer has come to Memphis to carry on the Handy tradition and keep Beale St. alive as a thoroughfare of music.

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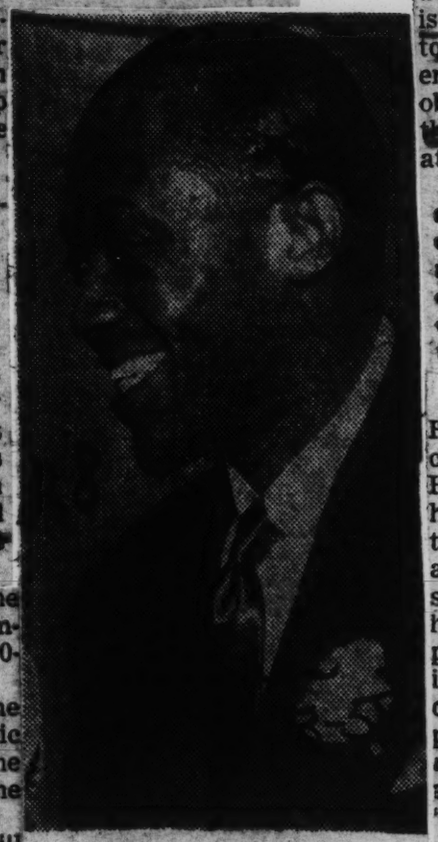

STEPIN' FETCHIT

Vibes President in Rare Form

Hamp Comes on Strong

NEW YORK—For the first time in the illustrious 40-year-history of famed Grossinger's, an artist was awarded three standing ovations during a performance. That artist is jazz maestro Lionel Hampton, who, before a capacity audience of 2,000, staged what veteran observers reported was the most thrilling concert ever conducted at the hotel.

Considered the most difficult assignment in his touring itinerary, the jazzman's concert, replete with its variety of exciting big brass band sounds, completely bowled over a crowd that still doesn't quite know what hit it.

Opening on a dignified mien, Hampton recited a brief narration on his meeting with Chief Rabbi Herzog of Jerusalem, recounting how he was urged by the latter to go to the tomb of King David and listen till he heard the message of the harp, which inspired his "King David Suite." After performing this selection, he went into his symphonic arrangement of the traditional hymn, "Eli Eli," plus 12 other Hebraic arrangements in modern swing tempo, in addition to his jolting jazz gem, "Flyin' Home."

It was immediately after "Eli Eli" that Mrs. Jennie Grossinger dashed on stage, embraced the masetro and dramatically requested the audience to rise to the occasion and give a standing ovation to Hampton. The audience cheered for four minutes and, later, stimulated further by the mounting intensity of the driving jazz rhythm, delivered two more "vertical" tributes, with even more intensity than the first. At the end of the memorable recital, Mrs. Grossinger, visiting Hampton in his dressing room, said, "I have never, in 40 years, been as moved as tonight."

1,000 SMACKERS

It's Really True Veronica

Here is 21-year-old Veronica Tyler, (lyric soprano) voice student at Peabody Institute.

She has held scholarships from the AFRO-AMERICAN, St. James Church and Peabody.

This year she's a senior. Peabody announces and Veronica gets the good news she gets a $1,000 Thalheimer grant.

How did it start? Her music teacher, Mrs. Marian Smith, "took an interest in me."

What about boys? No marriage for 10 years at least.

Her ambition? To become a opera star.

Why? Aunt, Therese (Goldie Green) is a concert singer and Columbia grad.

Grandpa: He was the late Rev. J. H. Green, pastor of Metropolitan Baptist Church.

VERONICA TYLER

Baritone Boatwright To Tour Japan For 6 Weeks

NEW YORK — McHenry Boatwright, American baritone, departs September 25, for a six week tour of Japan, Formosa and Manila where he will present over 30 recitals and concerts with orchestra under the auspices of the Japanese Artist Service in collaboration with National Artists Corporation.

Prior to departing for Japan, Boatwright appeared with the Anchorage Festival, Anchorage, Alaska in June. In August, he sang in the Hollywood Bowl in a performance of Verdi's Requiem with Eugene Ormandy conducting the Bowl Symphony Orchestra.

McHenry Boatwright, winner of the 1957 Young Artists Auditions of the National Federation of Music Clubs, is no stranger either to competitions or the concert field. A graduate of the New England Conservatory, he made his first public concert appearance with the Boston "Pops" under Arthur Fiedler, won the Boston Post Music Land Festival Award, and later appeared on Ed Sullivan's "Toast of the Town" TV show as the outstanding vocal discovery of 1953. Mr. Boatwright also enjoys the distinct honor of being twice winner of the Marian Anderson Award.

He made his operatic debut as King Arkel in the New England Opera Theatre's production of "Pelleas and Melisande." He has soloed with the Boston Symphony, Charles Munch conducting, in Berlioz's "Damnation of Faust" (Recorded by RCA Victor), and with the same orchestra and conductor appeared in the work at Tanglewood with Eleanor Steber. Mr Boatwright has also been guest soloist with the Chicago Symphony, the New York Philharmonic, (Carnegie "Pops") and the Philadelphia Orchestra.

McHENRY BOATWRIGHT

Music in the Air

—It was just that from Miami's American Hotel Monday night via CBS-TV with Louis Armstrong haedlining a raft of musical stars on Timex All-Star Jazz Show. With Lionel Hampton as added attraction the great Armstrong was star of the first all-star mixed commercial television show ever eye-waved from the Sunshine State. With them were such greats as Hoagy Carmichael, Bob Crosby, Les Brown and Jane Morgan among others. The show was considered such a success it will be televeed again from New York in early January.

COLONIUS S. DAVIS IN ORGAN RECITAL

MR. COLONIUS S. DAVIS

Holsey-Temple CME Church presents Colonius S. Davis, Organist in Recital Sunday, October 18, 1953, 5:30 p. m. The church is located at 19 Boulevard S. E. near Edgewood Avenue. Rev. Paul Fowler, pastor.

Colonius S. Davis is the son of Rev. and Mrs. Samuel W. Davis was born and educated in Portsmouth, Virginia. His early study of the piano was done with Miram Simmons and R. Nathaniel Dett.

He received his Bachelor of Music degree with a major in Pipe Organ from Boston Conservatory of Music and the Master of Music degree from Boston University.

Mr. Davis is a veteran of the U. S. Army and was a member of the faculty of Florida A&M University for five years and is now within his third year on the faculty of Morris Brown College.

He is a staff organist and choir director of First Congregational Church of Atlanta, amember of the Harvard Musicological Association and the American Musicological Society.

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To Visit Houston

CELEBRATED BRICE TRIO

Zeta Phi Beta Sorority Presents The Brice Trio

HOUSTON — The Brice Trio who will appear in City Auditorium for Zeta Phi Beta Sorority at 4 p.m., November 16, are one of the most distinguished musical families in America.

CAROL BRICE stands out in her generation for enriching the tradition of the great contraltos. Her brother, EUGENE BRICE, has increased the musical eminence of the family name with outstanding appearances as bass soloist with such organizations as New York Concert Choir, Interracial Fellowship Chorus and 369th Infantry Chorus.

Fulfilling the musical triumvirate is another brother JONATHAN BRICE, considered one of the most distinguished pianist-accompanists in the field.

One must go back to the prima donna contraltos of the past— Schumann-Heink, Matzenauer, Louise Homer to measure the glory of Carol Brice's singing. She has the extraordinary technique, musicianship and beauty of voice that made them the queens of the golden age and beyond these qualities, Miss Brice possesses an inherent spirituality, so deep and rare that it inspires her audiences.

It was the late, great Serge Koussevitzky who elevated Miss Brice to stardom, and she sang no less than 10 times for him as soloist with the Boston Symphony.

Of her most recent New York recital, New York Herald Tribune said it was "one of the most distinguished," and New York Times reported it "an extraordinarily pleasurable concert of high artistry."

EUGENE BRICE, grdauate of Julliard School of Music was the only man of his race to travel on a 21-country tour of the Near East and Europe with Robert Shaw Chorale. He appeared with Naumburg Symphony in Central Park, Symphony of the Air at Carnegie Hall, on Broadway in "Showboat" and "Cramen Jones" and on numerous television performances.

Raps Censoring Of Foster Songs

WASHINGTON — (UPI) — Rep. D. R. (Billy) Matthews (D) Fla., said today lyrics referring to Negroes in Stephen Foster's classic southern folk tunes have been changed in public school song books here.

For example, he said, "old folks" and "brothers" were substituted for "darkies" in Foster's famous "Way Down Upon The Suwanee River."

Matthews told a House District of Columbia subcommittee considering school pay measures that he found "quite a bit of censorship" in hundreds of song books he collected.

The Florida Democrat complained last year about what he called a radio-television "ban" on the singing of words like "mammy," "massa," and "old black Joe" in Foster's songs.

Paul Gable, director for Washington schools, said songs containing words like "darkies" have been banned from the list of purchasable music since 1938. Schools here became racially integrated in 1955.

Gable said song publishers subsequently changed the lyrics so their music books could be placed on the accredited list.

He also said a music teacher could teach her pupils the original lyrics of Foster's songs if she wished.

Walter Tobriner, president of the board of education, said he knew of no censorship of music books. He said it was "absurd" if it existed.

Tobriner said he would follow the advice of subcommittee chairman Howard K. Smith (D-va.) and investigate the alleged tampering with Foster's lyrics.

Why J. Wesley Jones Quit As Metro Choir Director

The shocking news that famed Dr. J. Wesley Jones, former Hyde Park sixth post office superintendent and for 26 years the director of the Metropolitan Community Church had resigned as director of the world-renowned Senior Choir, was based on differences with the pastor of Metropolitan at 41st and South Parkway, Rev. Theodore Richardson, the New Crusader was informed.

Rev. Richardson, who succeeded the late Dr. Joseph M. Evans, as pastor of the church, seemed to have little concern with or regard for the excellent contributions to community betterment through religious music made by Dr. Jones as shown in the almost brutal manner in which he practical forced Jones into resigning.

The South Side has long realized, it was pointed out, that Metropolitan Church would have almost no status at all had it not been for the terrific job turned in by Dr. Jones in making it the religious musical leader of the South Side.

In the following letter, Dr. Jones explains the reason for his resignation:

To the Rev. Theodore Richardson, Pastor, Metropolitan Com. Ch.
To. Mr. George B. Fort, President Trustee Board and The Trustees

I was invited to this church in September 1920, by the late Dr. William D. Cook, the Founder and Dr. Roscoe C. Giles, to organize and direct the music of the church. We worked successfully under God for ten years. Dr. Joseph M. Evans was named by Dr. Cook to succeed him at his death in 1930, and for twenty-six years we worked together. Under these two great Christian leaders, the Senior choir, under God, has made an enviable world-wide record in the music field. This record stands regardless of what is said to try to disregard it.

The record shows that the Director, Organist and Senior Choir have served and are serving the church faithfully. During the two years of the present administration I have not missed a service or had a vacation and I thank God that He has given me strength to do the best I could to carry on.

To be called into a meeting such as Wednesday night, September 3, with Choirs which were not concerned, to be criticized and told we are not doing anything, to my mind, was not a good move toward Christian unity and harmony among the singers. For that reason I know it will be impossible for me to work with the minister.

I am resigning as Minister of Music and Director of the Senior Choir of the Metropolitan Community Church, effective October 1, 1958. I am asking that you grant me my vacation for 1957 and 1958, beginning as of Monday, September 8, and I shall appreciate knowing if this request will be given.

Very truly yours,
J. WESLEY JONES ..

J. Wesley Jones Quits Choir Post

Prof. J. Wesley Jones this week ended his distinguished 38 years of service as director of the senior choir of the Metropolitan Community Church. Prof. Jones, who has directed the massed voices of hundreds of singers at the Chicagoland Music Festivals, is a retired postal worker and dedicated churchman.

In a letter to the Rev. Theodore Richardson, pastor of the church, Jones said that his action was prompted by unwarranted criticism which had produced impossible working conditions.

Jones resignation was dated Sept. 5 and was apparently written after a meeting two days earlier in which he says he was told that the choir was "not doing anything."

Jones said, "It was not a good move toward Christian unity and harmony among the singers. For that reason I know it will be impossible for me to work with the minister."

According to Rev. Richardson, the officers of the church asked Jones to reconsider his resignation in mid-September. Richardson said he was sorry Jones had resigned, but declined any further comment.

"I was invited to this church in Sept. 1920, by the late Dr. William D. Cook, the founder and Dr. Roscoe C. Giles, to organize and direct the music of the church. We worked successfully under God for ten years. Dr. Joseph M. Evans was named by Dr. Cook to succeed him at his death in 1930, and for twenty-six years we worked together. Under these two great Christian leaders, the Senior

Tucker said: "We regard it as great privilege to be able to onor our own United States Sentor, John F. Kennedy, who has ought ceaselessly in Congress for he past 12 years to raise the

CHUCK WILLIS tells Mrs. Bill Doggett, wife of the famed jazz organist, how it feels to receive an award for writing one of last season's best rhythm and blues tunes, "C. C. Rider." The occasion was the annual luncheon at New York's Pierre hotel sponsored by Broadcast Music, Inc., at which time they honored the top songwriters of "big beat" music.

Band That Was Once 'Trio' of 4 Tunes Up for Concert Sunday

Ten-year-old Eddie Rhodes attributes his enthusiasm for folk music to a trio that got out of hand. What started as a lunch-hour humming group two years ago has grown into an orchestra that includes the whole class.

Eddie is a fifth-grader at the Community Woodward School, 321 Clinton Avenue, in the Clinton Hill section of Brooklyn. He is a good pupil in academic courses, his teachers say, and he is also a star performer in the orchestral group of twenty boys and girls.

The fifth grade is in rehearsal these days for a public concert of folk music to be given next Sunday at the Square Dance Service studios, 13 West Seventeenth Street. Proceeds of the concert will go to the scholarship fund of the school.

Miss Margot Mayo, music teacher at the school, recalls with a chuckle her surprise two years ago when Eddie presented his "trio" of four singers to her. Eddie was only 8 years old then, and it was not important to him that trio meant three.

Class Soon Caught On

When the supernumerary trio was invited to sing before the class, his fellow students caught on quickly.

Before long, the entire class shared in the singing of folk songs. Since a piano did not seem to be the right accompaniment for spirituals or West Indian songs, the boys and girls began a search for guitars, banjos, autoharps and drums.

Another instrument known as a washtub or brownie base provides a thudding beat that keeps speed in check. The "instrument" is an inverted tub with a piece of twine stretched from the center of the bottom to a broomstick standing upright. It produces a low sound when plucked.

Now eighteen of the twenty members play their own instruments.

Jim McDonald, a young professional folk singer, is in charge of preparations for the forthcoming concert. He is amazed by the way the boys and girls handle even difficult passages in a song.

He does not expect professional perfection, he said. If a solo voice falters or comes out slightly off key he does not criticize harshly. The main object, he believes, is to give the youngsters an opportunity to trace American folklore through group singing.

Two Concerts to Be Given Under Record Trade Grant

Two May concerts will be presented in Chicago with the coöperation of the Chicago Federation of Musicians under a grant from the Music Performance Trust fund of the recording industry.

Monday evening, May 12, there will be a program of modern compositions in the Contemporary Concerts, Inc., series. Herbert Zipper will conduct the Music Center string orchestra in Hindemith's Five Pieces, Opus 44, No. 4; Strauss' "Metamorphosen"; Gordon Binkerd's "Pastorale," and Chavez's Symphony No. 5. This concert will be in the Goodman theater, 8:20 p. m.

Tuesday, May 20, at 8:15 the Chicago Sinfonietta will play under the baton of Leon Stein in De Paul Center theater. Programmed are Foote's Suite in E major; Sinfoniettas by Roussel and Stein, and Bach's Piano Concerto in D minor, with Katja Andy as soloist.

Admission to both these concerts will be free.

• • •

Joseph Cole, tenor, is tonight's recitalist in Orchestra hall, with William Browning at the piano, in a benefit for the building fund of Mount Eagle Baptist church. Arias by Handel will open the program, to be followed by three Schubert lieder and two by Brahms. Modern French literature will be represented in a group of four pieces by Poulenc and 20th century works in the English language will be of Griffes, Yale, and Aborn authorship. Mr. Cole is the arranger of several spirituals to be sung at the end.

Joseph Cole — Helen Kettner

• • •

Helen Kettner, pianist, has a 5:30 time for her recital in Fullerton hall today. Two large works in her program are Beethoven's Sonata in F-sharp major and Schumann's Symphonic Etudes, and there will be a group of Chopin embracing two Mazurkas and the F Minor Ballade. Other composers will be Piston, Ganz, Barber, Phillips and Palmer.

The New York Times (by Edward Hausner)

FOLK-SINGING ORCHESTRA: Some of the members of the fifth-grade orchestra of Community Woodward School, Brooklyn, rehearse. At the drum is [illegible], whose love of singing led to formation of the group.

Ethel Ennis off to Europe

BALTIMORE

Benny Goodman and his orchestra are flying to Europe for a tour which opens Monday, May 5.

With the Goodman group is Baltimore's Ethel Ennis, a brilliant young singer who was selected for the trip by Goodman from a rather extensive field of likely candidates.

The male side of the vocal department will be handled by blues veteran Jimmy Rushing whose records, such as "Sent For You Yesterday" and "Goin' To Chicago," have become collector items.

The European tour will be climaxed the week of May 25-31 at the Brussels World's Fair when the Goodman group gives the first live presentation in the American Performing Arts Pavilion.

AN HALF hour video show will be made at Brussells and is scheduled to be aired locally over WJZ-TV.

As the girl vocalist with the group, the young Miss Ennis will have a chance to show European jazz buffs what American music is all about.

Miss Ennis has been singing professionally since she was 15

Return of Paul Robeson

To the dismay of those who had admired him as a singer and actor, Paul Robeson gave up his career a decade or more ago to become one of the most furiously controversial figures of a generation. Since then, the booming Negro bass-baritone has openly identified himself with Communist-front groups. He has savagely attacked the government of the United States and has repeatedly been denied a U.S. passport for travel abroad. His destination: Russia.

Last summer, for reasons he has not yet made clear, at the age of 59, he began to sing again—beginning in Negro churches on the West Coast. By last week, the comeback road brought him to New York and Carnegie Hall where a soldout house greeted him with a standing ovation when he walked on the stage. From then on, he could do no wrong.

He sang a program made up principally of folk songs and it was hard to assess the condition of his voice, for he used a microphone. Visibly restrained at first, he warmed up as the concert progressed and traces of the old and eloquent Robeson voice flashed through. For those who had hoped that he would sing this concert "straight," it seemed sad that he was at his most persuasive in those numbers which had long-outworn political overtones—like the union song "Joe Hill" or the spiritual "We Are Climbing Jacob's Ladder," in which he changed "Soldiers of the Cross" to "Soldiers in this fight."

THE FINEST VOICE IN THE nation is the title recently captured by Eleanor Merrick of Xavier Prep in national competition at Pittsburgh, Pa. Eleanor was chosen to attend the convention of the National Catholic Education Association where the music competition is held each year. She received first place honors in the Voice division and was given a $50 check as her award.

This is oddly in contrast with the $50 check which Eleanor received previously this year when she was denied the privilege of singing before the New Orleans Symphony Concert audience. That check she returned with scorn. When Eleanor was given the opportunity to show her ability, she proved herself the best in the nation, and accepts her award with pleasure. Critics predict a great future for this young lady who has brought such honor to herself, to her school, and to her race.

CHANGE IN STEPHEN FOSTER SONGS OMITS WORD 'DARKIES'

WASHINGTON (AP)—Some words of Stephen Foster's folk songs have been altered in song books used in District of Columbia schools, Rep. Billy Matthews (D-Fla) declared.

He said he had collected dozens of song books used in various grades in district schools and found words changed.

As an example, Matthews said the words, "Oh, darkies, how my heart grows weary," in the song, "Way Down Upon the Swanee River," have been changed, substituting "old folks" or "brothers" for "darkies."

Matthews' comment came as a House district subcommittee meeting.

Walter Tobriner, president of the board of education, said he knew nothing of such censorship. If it exists, he said he thinks it is absurd.

Tobriner promised an investigation.

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Satchmo Plays, Leaving News Conference, NAACP Waiting

DETROIT, Feb. 24 (AP) — Louis Armstrong had the crowd in the Masonic Auditorium rocking, but the local NAACP, some disc jockeys and music critics were playing the blues.

Old Satchmo kept them waiting around four hours Sunday for a news conference that never did come off.

The National Assn. for the Advancement of Colored People planned to present Armstrong with a scroll, but he didn't show up for that either.

However, the man with the horn came in loud and clear at his concert. He also got off a hot note or two to his agents in New York.

"I told them they gotta make up their minds whether they gonna book me as a guest of honor or as a performer," he said. "It's those people out there in the theater, the ones clappin' their hands together for our music, they're the important ones.

"If I gotta be honor guest here and honor guest there and get citations and say howdy-do and be polite and all that stuff, then I got no time to go out there and perform for the people that paid to hear me."

An NAACP aide said Armstrong's managers should be blamed for the trumpet player's failure to show up at the association's get-together.

Armstrong, who brushed off the news conference, grabbed three hours sleep, grabbed his horn and then headed for Toronto.

Wheelchair can't keep songwriter inactive

CHICAGO (ANP) — Andy Razaf has completed more than 150 songs since he suffered a paralytic stroke in 1950, and was confined to a wheelchair says EBONY, which has a feature story on him in the March issue.

Razaf, by far the most prolific colored songwriter ever to compose for Tin Pan Alley, penned more than 1,000 songs before his paralysis.

The collaborator of the late Fats Waller, almost in constant pain, spends a full day at the piano in his Los Angeles home. He now works with Johnny Finke, and together they own some 30 tunes.

Among the song lyrics Razaf has written are: "Honeysuckle Rose," "Ain't Misbehavin," and "In The Mood."

Don't Bemoan That Dixieland

Ho, now comes Dr. Edmond Souchon of the storied city of Sargent City to opine that New Orleans jazz is dying.

Dr. Souchon says that too many Negro musicians of the old town are becoming "cerebral" in their music-making. We assume from this that he means they're "thinking" their music instead of just opening up and playing from the heart, from the soul—from wherever it is that jazz really comes.

We are not as despondent as the good doctor. True, as he says, in the ginmills of Bourbon Street the musicians are harried by the tourists nightly to play the same old songs over and over again. But is Dr. Souchon correct in saying that when a tune such as "Muskrat Ramble" is played six or eight times an evening, something is lost? We certainly hope not.

At any rate we are pleased to note that the jazz hounds of N. O. are soon to hold a real jazz festival, complete with Louis Armstrong and other famous old New Orleans graduates. The date is Oct. 13, and if anyone likes good jazz, then the place to be should not be hard to determine.

Actually, as we get it, the jazz festival to be held there is largely the result of a suggestion by a *New Orleans States* columnist, Pie Dufour. Mr. Dufour got to thinking along these lines—San Francisco has an annual jazz festival, there's one up East at Newport—but here was New Orleans, commonly conceded to be the birthplace of jazz, and it had no festival. The question was pertinent, and now there is to be one.

We have nothing against festivals, but really they are a kind of lacy addendum to New Orleans jazz. The real jazz is there night after night as we see it, in the tiny places where the musicians stand or sit and blow on their high stands to the rear of the bartender.

Dr. Souchon is a little too pessimistic for us. We have no doubt that jazz will live in New Orleans forever.

Top Jazz Musicians Join 1958 Faculty of The School of Jazz

LENOX, Mass. — John Lewis, executive director of the School of Jazz and musical director of the Modern Jazz Quartet, announced today the faculty for the second annual session of the School of Jazz, which opens Aug. 10 on the grounds of Music Inn in Lenox, Mass.

In addition to Mr. Lewis, who will teach piano, the faculty will be composed of the following stars who will teach the instruments they play: Bob Brookmeyer, trombinist with theJimmy Giuffre Three and formerly with the Gerry Mulligan Quartet; Ray Brown, poll-winning jazz bass man and bassist with the Oscar Peterson Trio; Herb Ellis, guitarist with the Oscar Peterson Trio; Jimmy Giuffre, leader of the Jimmy Giuffre Three which recently appeared in the Broadway revue, "The Next President"; Milt Jackson, vibraharp recording artist and member of the Modern Jazz Quartet; Lee Konitz, award-winning jazz saxophonist and leader of his own jazz group; Oscar Peterson, Canadian born pianist and star of "Jazz at the Philharmonic"; Max Roach, jazz poll drum winner, and leader of his own group; Bill Russo, composer who is currently composing a major work for the New York Philharmonic at the request of Leonard Bernstein and whose arrangements for Stan Kenton ushered in a new era for band arranging, as teacher of jazz composition; George Russell, composer, arranger and music theorist whose Lydian concept of tonal organization represents the most magnificent step in formalizing a jazz theory, as teacher of composition, and Marshall Stearns, Guggenheim Fellow, author of "The Story of Jazz" and professor at Hunter College, as teacher of jazz history.

The School of Jazz will be in session a full three weeks from Aug. 10 until Sept. 1, and will offer an expanded curriculum for students as well as a seminar for jazz writers and critics.

Maxine Sullivan Plays Trombone At Great South Bay Jazz Fete

By JOHN
Special to The

EAST ISLIP, L. I., July 27—Jazz festivals have become so numerous that it is growing increasingly difficult for any festival to offer something that has not been heard at several other festivals. But the Great South Bay Jazz Festival, which opened this week-end under a huge tent at the Timber Grove Club, offered just such a rarity —the debut as a trombonist of Maxine Sullivan, long known as a singer of swinging folk songs.

Miss Sullivan appeared on the second program at the festival Sunday night, at first in her customary role of singer. She still has the cool, easy style that has distinguished her work since the middle Thirties, and easiness that contrasted with the stiff mannerisms of Chris Connor, who sang later in the evening.

When Miss Sullivan picked up her valve trombone she played one number with the same simplicity, directness and swing that one finds in her songs. But when she ventured into what was apparently less familiar material it became evident that her fame will continue to rest on her singing.

Note of Geniality

However, her efforts on the trombone set a note of mellow geniality for the evening, an attitude that kindled a warm spirit in the playing of Gerry Mulligan's Quartet and that spurred on a rugged little band of amiable veterans, among them Willie the Lion Smith and J. C. Higginbotham and a neglected trumpeter, Henry Goodwin, who played very effectively in a lean, forceful style.

The opening program of the festival Saturday night was beset by trouble. Late in the evening a lashing windswept downpour drummed on the tent with a loud relentless tattoo. Gremlins attacked an essential record player. And there was an air of confusion on the platform.

The rains came roaring down during a performance by the Modern Jazz Quartet, a group that normally requires hushed quiet to be heard properly. With the help of an amplifying system the quartet was audible despite the rain, but most of the group's more delicate nuances were lost.

One of the quartet's selections was "Festival Sketch," a new work by the group's pianist, John Lewis, which had been commissioned by the Great South Bay Festival. Fortunately in view of the competition from the elements this proved to be one of Mr. Lewis' less involved works. It is a very simply constructed light and bouncing piece based almost entirely on swinging solos by Mr. Lewis and Milt Jackson, vibraharp. From what could be heard of it in the rain-battered tent, the quartet should find it useful as a brief encore piece.

History of Jazz Dance

The gremlins preceded the rain. They reduced to noisy static many of the recordings being played to accompany Leon James and Al Minns in their demonstration of the history of jazz dance. Mr. James and Mr. Minns were widely acclaimed as the hits of the Newport Jazz Festival three weeks ago. They repeated their success here even though they and the audience were thrown off balance by the refusal of some of the recordings to play properly.

But neither the Modern Jazz Quartet nor Mr. James and Mr. Minns were daunted by rain or gremlins. Their performances were polished, skilful and communicative. This was not the case with Rex Stewart's Great South Bay Seven and Joe Turner, blues singer.

With no external obstacles to bother them they created their own by being obviously poorly prepared. Mr. Stewart, who is music director of the festival, led a septet of able individuals who floundered badly in their efforts to function as a group. Mr. Turner is one of the most highly regarded of blues shouters, but he will not be for long if he continues his present festival pace. At Newport earlier this month his performance was simply adequate, but here he became so bogged in rambling talkativeness that he scarcely sang at all.

Auditions for a scholarship at the School of Jazz in Lenox, Mass., given by the Great South Bay Festival, were held Sunday afternoon. The winner was Bobby Gordon, 17, a clarinetist from Manhasset.

The festival will continue next week-end with programs on Friday, Saturday and Sunday evenings.

'Hot Cargo'—Jazz singer Ernestine Anderson, left, holds her new Mercury album, "Hot Cargo," for disc jockey Jim Williams in Pittsburgh where she appeared at the Copa last week. Jean East of Mercury's promotion department, is at right. Miss Anderson has been acclaimed as the top new find among female vocalists.

SARAH VAUGHAN was one of the heralded stars appearing at Brussels Fair in the "Jazz Fiesta" that proved to be one of the top events at the world celebration.

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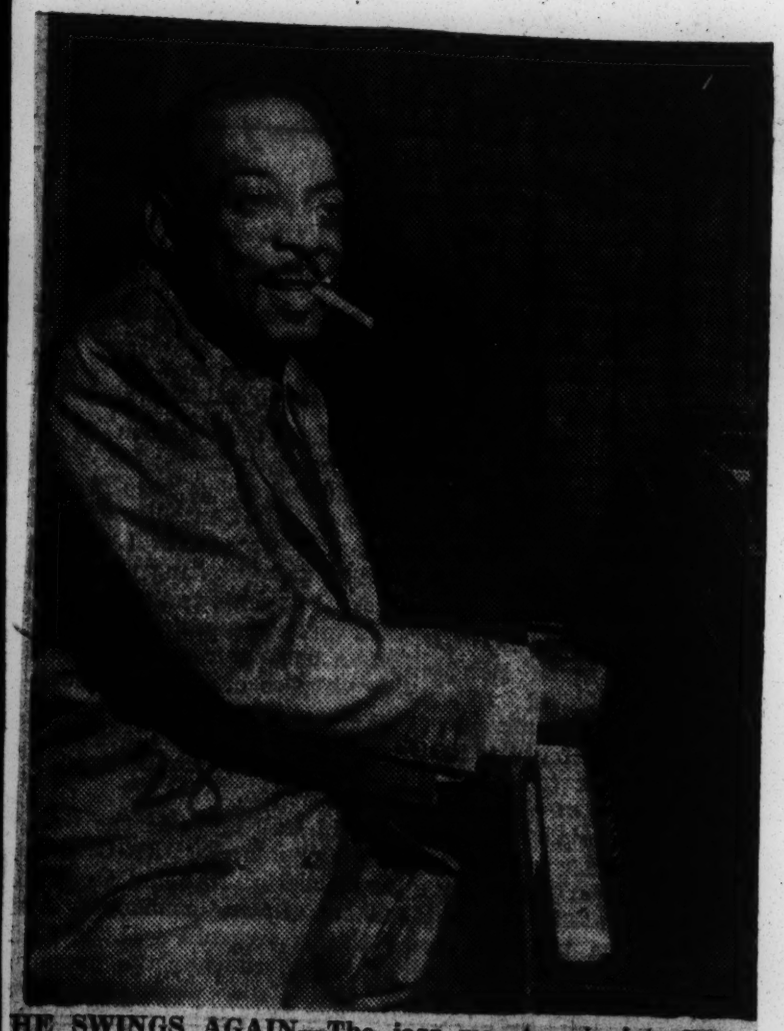

HE SWINGS AGAIN—The jazz maestro-pianist, Count Basie, displays his old fire on new disk called "Basie."

JAZZ: REVIVAL

Basie Recaptures Swing Rhythm for Big Band

BY JOHN S. WILSON

THE periodic efforts to return big bands, jazz and otherwise, to the stature they held before World War II have stirred little popular interest. So far as the big bands that concentrate on jazz are concerned, Woody Herman was getting at the nub of the problem a few years ago when he ventured the opinion that "jazz has to swing to be jazz."

"When you stop swinging," he added, "you're competing with Mitropoulos, and, man, that cat can't swing."

But the failure of big jazz bands to rouse wide interest has not been limited to those that have ventured to cross musical swords with Mr. Mitropoulos. Even those with a reputation for swinging have been rhythmically logy. They seem to have all but forgotten the lifting, propulsive drive that provided the foundation for all successful big jazz bands in the past. Count Basie, who leads one of the few big jazz bands that has been consistently acclaimed in recent years, has won this acclaim despite a heavy, sometimes leaden attack. If Mr. Basie, who once headed as brilliantly swinging a big band as jazz has ever known, can no longer produce a swinging band, one might be justified in assuming that big band jazz is ready to be packed away with the dodo.

But hold that shroud! The corpse has just kicked. It is, in fact, doing the Lindy. On Mr. Basie's latest disk **Basie** (Roulette), both the pianist and his band capture the swinging attributes that have not been heard with any consistency from a Basie band for more than fifteen years. Here is a roaring reaffirmation of the old Basie fire along with a renewal of the warm probing of the blues that was once a Basie trademark. Neal Hefti, who seems to understand the Basie requirements better than any other arranger, has written an imaginative group of selections for this disk and the band treats them with the crispness and zest that they deserve. The general tone of the disk is set in one particularly memorable number, "The Kid From Red Bank," as Mr. Basie temporarily abandons his sly piano shorthand to return to his "stride" piano origins with a galloping, ten-fingered solo that recalls the late Fats Waller in full flight.

Group of Stars

Mr. Basie can also be heard leading a group of thoroughly genuine All Stars (Lester Young, Coleman Hawkins, Harry Carney, Roy Eldridge, Vic Dickenson, Dickie Wells, Jo Jones and others) on **The Sound of Jazz** (Columbia), excerpts from the unusually successful jazz session seen on the television series, "The Seven Lively Arts," last December. Mr. Basie's Stars contribute two stirringly full-bodied performances to a program that reaches other high points in Pee Wee Russell's detailed exposition of the possibilities of his lean and mordant clarinet style during a duet with Jimmy Giuffre, and in a pair of casually lusty selections by a group of jazz-steeped performers that includes Hed Allen, Rex Stewart, Mr. Russell and Mr. Hawkins.

Right along with the evidence of the revitalization of Mr. Basie's band comes the heartening disk debut of a big band from Boston under the leadership of Herb Pomeroy on **Life Is a Many Splendored Gig** (Roulette). Mr. Pomeroy's band not only swings—it holds to the often-neglected precept that a band is primarily an ensemble rather than a collection of soloists. Soloists weave in and out of the arrangements, of course (Boots Mussulli's alto saxophone is particularly effective), but it is the band as a whole that makes the major impression. It is a spirited, enthusiastic group that bites into a well-balanced set of selections with sensitivity and polish.

In other respects, however, the big band scene is scarcely encouraging. Dizzy Gillespie's band, which gave up the struggle to continue as a group on New Year's Eve, has left behind a very uneven set, **Birks' Works** (Verve), which offsets two or three solidly grounded selections with some ill-advised humor and an even more ill-advised crooner. Stan Kenton, once the white knight of "progressive" jazz, plays humdrum, heavy-textured arrangements of several pleasant pop tunes on **Rendezvous With Kenton** (Capitol), while his erstwhile arranger, Pete Rugolo, leading a richly voiced band through more adventurous areas on **Out on a Limb** (EmArcy), is inclined to forego swing for the dangers and consequences of competing with Mr. Mitropoulos.

Nostalgia Rules

Among less jazz-oriented big bands, nostalgia continues in full sway. Recreations of bands of a happier day, "tributes" to band leaders of the past and general casting of sheeps' eyes at Swing Era styles dominates almost every big band disk.

Boyd Raeburn, an adamant jazz radical in the mid-Forties, explores the possibilities of crossing the sonorous voicing of some of the Swing Era bands with a subdued form of the rock 'n' roll beat on **Teen Rock** (Columbia). As applied to such sturdy standard tunes as "Bye Bye Blues," "Yesterdays" and "I Gotta Right to Sing the Blues," this cross-breeding is pleasantly rhythmic. Henry Brandon, a midwestern band leader, has also borrowed from the swing bands on **Brandon Swings** (Urania), but he has diluted his borrowings with novelty ideas.

The evocative appeal of Glenn Miller's band has apparently not diminished despite the number of Miller recordings and Miller imitations released in recent years. A new disk is at hand by the original Miller band, **Carnegie Hall Concert** (Victor), a 1939 concert recording that repeats repertory that has been readily available for some time. The current official version of Mr. Miller's band, led by Ray McKinley, makes an unexciting debut on **The New Glenn Miller Orchestra in Hi-Fi** (Victor), wisely avoiding the overdone Miller specialties but finding nothing of special interest to take their place.

The most durable of those specialties are skillfully reproduced on **The Glenn Miller Band** (Audition) by an orchestra made up almost entirely of former members of Mr. Miller's band (including Bobby Hackett and Tex Beneke) and led by trombonist Bobby Byrne. "On A Tribute to the Dorseys" (Colortone), Mr. Byrne performs similar re-creations of the major hits of the Tommy Dorsey and Jimmy Dorsey bands with the help of such graduates of the two brothers' bands as Charlie Shavers, Pee Wee Erwin, Johnny Mince, Boomie Richman and singer Bob Eberly. Mr. Eberly's younger brother, Ray, who was Glenn Miller's vocalist when Bob was singing with Jimmy Dorsey, leads an able band through a somewhat different set of **Glenn Miller Favorites** (Tops) since, in addition to the familiar instrumental specialties, there are ballads—"Blue Champagne," "At Last," "Fools Rush In"—which Ray Eberle (he has retained the family spelling of the name) once sang with the Miller band.

More than a decade of ubiquitous copying of Mr. Miller's band has produced only one band leader who has been able to build a career of his own on this foundation. **Ralph Flanagan in Hi-Fi** (Victor) is a smoothly flowing collection of the fairy variations on the Miller theme that Mr. Flanagan has been playing for the last eight years.

With a Little Bit of Swing (Victor) looks back wistfully to Benny Goodman with clarinetist Peanuts Hucko leading a band that includes Mr. Goodman's onetime vocalist, Helen Ward. Mr. Hucko plays a persuasive clarinet but neither Miss Ward nor Al Cohn's arrangements fill out the picture adequately. Skinnay Ennis pants out some of the songs he once sang with Hal Kemp's orchestra on **Got a Date with an Angel** (M-G-M), but his band lacks the staccato perkiness that made Mr. Kemp's band memorable. However, **Freddy Martin in Hi-Fi** (Capitol) and **Rippling Rhythm in Hi-Fi** (Golden Crest) are capable reconstructions by Mr. Martin and by the bubbling Shep Fields of the styles and hits that have been associated with them for many years.

EXALTED JAZZ

Producer Discusses New Series About Music

BY JOHN P. SHANLEY

JAZZ, a form often associated with gin and high living, is acquiring new respectability by means of television. It has become the subject of a thirteen-week series of educational TV programs being presented by the National Broadcasting Company in cooperation with the Educational Television and Radio Center at Ann Arbor, Mich.

The series is being carried by thirty-nine N. B. C. stations at various times. It began last Wednesday as a live telecast over some of the outlets. It will be shown locally for the first time by kinescope recording over WRCA-TV (Channel 4) from 5 to 5:30 P. M. next Saturday. Succeeding installments will be carried here on subsequent Saturdays at the same time.

Duke Ellington will be a guest

on the first show. Regular participants will include Gilbert Seldes, author and critic, and a jazz combination directed by Billy Taylor, on piano, with Osie Johnson, drums; Eddie Safranski, bass; Mundell Lowe, guitar, and Tony Scott, clarinet and saxophone.

Projects

George Norford, the producer of the series, hopes to present on later shows such artists as Benny Goodman, Jimmy Rushing and Willie (the Lion) Smith. Guest commentators will include Dr. Harold Taylor, president of Sarah Lawrence College, who will talk about jazz in relationship to other arts, and Aaron Copland, discussing jazz as related to other music.

The idea for the series was Mr. Norford's. To produce it, he was promoted from his post as an N. B. C. press representative. During six years in the press department he publicized many of the network's major dramatic programs, including "Producers' Showcase," "Robert Montgomery Presents" and "Kraft Television Theatre."

In planning the jazz programs Mr. Norford obtained the enthusiastic cooperation of Edward Stanley, N. B. C. director of public affairs. Expert advice is being received from Dr. Marshall Stearns, director of the Institute of Jazz Studies, and Leonard Feather, jazz critic, both designated as program consultants.

During a conversation here last week Mr. Norford described jazz as "an American art form that is selling this country more effectively than anything else we have to offer.

"Americans are beginning to accept jazz as their only native art form," he continued. "This recognition is belated. Europeans have long recognized it as our contribution to culture.

"Jazz musicians have been the most successful of our goodwill ambassadors to foreign countries," he said. "Jazz is the essence of the American spirit of individual initiative. The compelling force in jazz is improvisation. What comes out of a horn or piano or drum is man's own imagination, inventiveness, or genius, if you will."

Among the subjects to be covered during the series will be blues, ragtime, early jazz, swing, bop and cool jazz. "We're going to try to have

George Norford, who thinks in terms of visual jazz.

every school represented," Mr. Norford commented.

The producer is a native New Yorker who attended the High School of Commerce and Columbia University. During Army service in World War II he was a correspondent for Yank, the Army magazine, in the South Pacific. He wrote training films for the Signal Corps and plays for Army Special Services. He was commissioned while in service and reached the rank of captain.

Since he joined N. B. C. he has written several plays that attracted the interest of Broadway entrepreneurs. One of his scripts, a comedy called "Head of the Family," was presented by the Theatre Guild at the Westport (Conn.) Country Playhouse. Mr. Norford is married. His wife was formerly chief of the minority groups division of the Department of Labor in Washington.

He thinks that television gives jazz a new dimension, explaining: "You watch the expressions on the faces of musicians and the tapping of their feet. It communicates. Soon you start tapping your own foot—no matter how square you are."

Jazz World Says Goodby to Handy To the Wail of His 'St. Louis Blues'

By CLAIRE COX

NEW YORK (UP)—The world of jazz sang the blues Wednesday for W. C. Handy, Beale Street's ambassador plenipotentiary of joy.

The "Father of the Blues," who died last week at the age of 84, was buried near the Harlem that paid him his final trumpet tribute, despite an appeal from the mayor of Memphis, Tenn., that he be laid to rest in the town he made the capital of jazz.

More than 150,000 persons, both Negro and white, celebrity and unknown, jammed Harlem's Abyssinian Baptist Church and the streets outside to hear Handy praised as an "understudy of Gabriel."

There was the 40-piece Prince Hall Brass Band that followed the maroon hearse through 23 heavily-lined blocks playing first the somber strains of Tchaikowsky's "Pathetique," and Chopin's "Funeral March." Then as Handy's body was borne swiftly away to the Woodlawn Cemetery in the Bronx, the band followed the old tradition of the jazz world by "playing him out."

The number was Handy's most famous composition and perhaps the most famous of all American jazz songs — "The St. Louis Blues."

GOOD AND STRONG

"Give it to 'em good and strong," ordered Samuel Battle, Negro former parole commissioner and one of the planners of the funeral.

The band members, dressed in bright blue uniforms with yellow trim, obliged.

The Rev. Adam Clayton Powell Jr., Negro pastor of the Abyssinian Baptist Church and Democratic member of Congress, delivered the funeral sermon.

"His personal blues are now ended," Powell said.

"No more the problems o Beale Street. No more the irrita tion of Memphis. No more th vexation of the St. Louis woma an . . .

LAST TRUMPET

"Gabriel now has an understudy, and when the last trumpet shall sound, Handy will blow the last blues.

"From this pulpit I have personally buried King Oliver, Fats Waller, Charles (Yardbird) Parker, Bill (Bojangles) Robinson. And now Bill Handy is with them—what a jam session!

"It is true there is no business like show business, except for one business, and that's God's business. Anyone passing through this world who makes life a little bit more joyful and a little happier is doing the business of God. W. C. Handy was an ambassador of joy."

In his eulogy, Powell said:

"For any Negro who can have both Alabama and Tennessee praise him must be a man of good will."

BIG CHURCH

The big church was filled with 2,000 persons and an overflow crowd of 1,000 in another room. Loudspeakers carried the service to the crowds outdoors.

President Eisenhower, Vice President Richard M. Nixon and New York Gov. Averell Harriman sent telegrams of condolence to the family. At the service were such celebrities as Cab Calloway, Oscar Hammerstein II, Nobel Sisle, Marian Anderson, Cole Porter, writer Langston Hughes and singer Juanita Hall.

PAID TRIBUTE

New York's Mayor Robert F. Wagner paid tribute to Handy as a man whose memory and good deeds will "live forever in the hearts of all our people." Ed Sullivan said he could not think of Handy's passing without a feeling of sorrow "He left such a feeling of greatness," Sullivan said.

Dr. Channing Tobias, chairman of the board of the National Association for the Advancement of Colored People, said Handy had spoken in a universal language.

"No one could look upon him as a Negro," Tobias said. "He was a Negro, but he was vastly bigger than that."

Prejudice Halts Trip For Brubeck

BOSTON (ANP)—Dave Brubeck, jazz pianist of the modern school, turned down $17,000 for a South African tour rather than submit to the South African government's demand that Negro bassist Eugene Wright be excluded.

Brubeck received from a Johannesburg promoter a message which said in part:

"As regards one of your group being a Negro, it is absolutely impossible for him to come to South Africa.

"Not only is there an ordinance prohibiting the appearance on the stage of a mixed group, but also he would not be allowed in the country and therefore the tour would have to be made without him."

"So," explained Dave, "we called it off.

"Although we have had Negro musicians in our group from time to time, we have encountered remarkably little discrimination."

Prejudice, in Brubeck's opinion, "is the reason we would lose the world."

■

"I have been through Asia and India and the Middle East," he commented. "Prejudice here or in South Africa is setting our world up for one terrible letdown."

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DOWN BEAT POLL

Duke Replaces Count Ella Is Still Queen

Dislodgment of Count Basie by Duke Ellington in the big band category and the retention of top singing honors by Ella Fitzgerald were among the highlights of the 6th annual jazz poll by Down Beat Magazine.

Results of the poll were announced last week, and included were several upsets similar to that which finds Ellington supplanting the long-time big band favorite, Basie.

ANOTHER SURPRISE was the winning of the trumpet contest by Miles Davis over Dizzy Gillespie.

Still another found Thelonius Monk climbing from third place in last year's voting to No. 1, besting Erroll Garner and Oscar Peterson in so doing.

ELLA FITZGERALD and Jimmy Rushing stayed ahead of the field in singing, J. J. Johnson continued as top trombonist and Max Roach held onto his No. 1 rating among drummers.

Milt Jackson retained his leadership on vibes, holding a commanding lead over his nearest rival, Lionel Hampton.

* * *

ALTHOUGH THERE was no official contest for female singers in the new stars' category, Abby Lincoln, the pretty Riverside Recording star, drew the highest number of votes that were cast.

How the voting went in Down Beat poll

BIG BAND
Duke Ellington 158
Count Basie 83
Ted Heath 13
Johnny Richards 10
Stan Kenton 10

COMBO
Modern Jazz Quartet 102
Jimmy Giuffre 3 30
Gerry Mulligan Quartet 28
Oscar Peterson Trio 21
Miles Davis Quintet 20

TRUMPET
Miles Davis 101
Dizzy Gillespie 64
Louis Armstrong 36
Clark Terry 13
Billy Butterfield 13

TROMBONE
J. J. Johnson 103
Bob Brookmeyer 62
Jack Teagarden 57
Vic Dickenson 26
Jim Cleveland 18

ALTO SAX
Lee Konitz 77
Johnny Hodges 76
Sonny Stitt 46
Art Pepper 23
Benny Carter 20

VIBES
Milt Jackson 191
Lionel Hampton 46
Red Norvo 35
Terry Gibbs 20
Cal Tjader 16

TENOR SAX
Stan Getz 64
Sonny Rollins 59
Ben Webster 58
Coleman Hawkins 47
John Coltrane 20

BARITONE SAX
Gerry Mulligan 123
Harry Carney 115
Pepper Adams 33
Lars Gullin 5
Cecil Payne 3

CLARINET
Tony Scott 64
Buddy DeFranco 44
Benny Goodman 33
Jimmy Giuffre 31
Edmond Hall 19

PIANO
Thelonious Monk 66
Erroll Garner 58
Oscar Peterson 36
Earl Hines 33
Horace Silver 31

BASS
Ray Brown 81
Oscar Pettiford 62
Milt Hinton 43
Charlie Mingus 28
Red Mitchell 22

DRUMS
Max Roach 72
Art Blakey 44
Jo Jones 40
Joe Morello 35
Philly Joe Jones 29

MALE SINGER
Jimmy Rushing 71
Louis Armstrong 66
Frank Sinatra 54
Joe Turner 41
Joe Williams 21

FEMALE SINGER
Ella Fitzgerald 139
Billie Holiday 37
Anita O'Day 33
Mahalia Jackson 30
Sarah Vaughan 21

BASS—NEW STAR
Wilbur Ware 65
Scott LaFaro 50
George Duvivier 20
Curtis Counce 20
Whitey Mitchell 15

TENOR SAX—NEW STAR
Benny Golson 83
John Coltrane 80
Johnny Griffin 15
Buddy Collette 13
Lockjaw Davis 13

ALTO SAX—NEW STAR
John LaPorta 25
Julian Adderley 25
Jackie McLean 25
Charlie Mariano 20
Gene Quill 20

TRUMPET—NEW STAR
Art Farmer 95
Lee Morgan 53
Johnny Windhurst 20
Louis Smith 20
Lou Jones 10

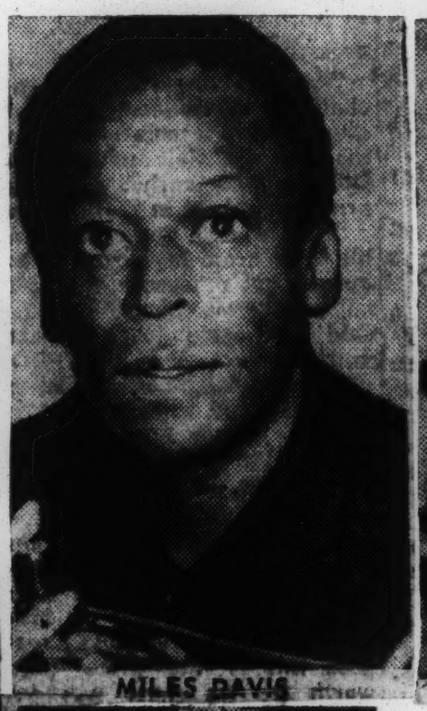
TROMBONE—NEW STAR
Jimmy Knepper 105
Curtis Fuller 53
Aake Person 13
Willie Dennis 10
Abe Lincoln 10

PIANO—NEW STAR
Bill Evans 50
Mose Allison 30
Pete Jolly 20
Red Garland 20
Mal Waldron 20

BARITONE SAX—NEW STAR
Tony Scott 60
Ronnie Ross 30
Lem Winchester 30
Dave Pike 20
Teddy Charles 20

MALE SINGER—NEW STAR
Ray Charles 40
David Allen 20
Larry Kert 10
Billy Eckstine 10
Jimmy Rushing 10

FEMALE SINGER—NEW STAR
Abbey Lincoln 25
Rita Reyes 20
Ernestine Anderson 20
Betty Roche 10



MILES DAVIS

MAX ROACH

ABBEY LINCOLN

ELLA FITZGERALD

J. J. JOHNSON

SOME LARGE-SCALE JAZZ WORKS ON DISKS

By JOHN S. WILSON

ALTHOUGH extended jazz compositions have been written with increasing frequency during the last ten years, they are, with the exception of the works of one man, almost never performed more than once. That once usually occurs when a group of specially chosen musicians is brought together specifically to play the work at a concert or recording session. After that, no matter how attractive it may have sounded in this first performance, the work is casually tossed into the limbo reserved for books that are not read and songs that are not sung because they were not created for a permanently organized group and consequently do not find a place in an active repertory.

The prime exception to this rule of frustration is Duke Ellington, whose orchestra is such an important part of his creative process as a composer that he has stubbornly kept it together even during periods when this seemed financially foolhardy. As a result, Mr. Ellington, a pioneer who started thinking and writing on an enlarged jazz scale a quarter of a century ago, has had the means at his disposal for repeating his long compositions whenever a suitable occasion arose. It is not strange, then, that his long works are more widely known than those of any other jazz composer.

Lengthening List

High on the steadily lengthening list of Ellington long works is **Black, Brown and Beige**, written for a Carnegie Hall concert in 1943. Despite its reputation, it is almost unknown today because even Mr. Ellington has not played it for more than a decade and the only commercial recordings he made of it (two 12-inch 78 r. p. m. disks for Victor in 1944) have long been unavailable (he also recorded it for V-Disc in 1945).

So a new Ellington recording of "Black, Brown and Beige" (Columbia) is long overdue. But this is a very different "Black, Brown and Beige" from the one Mr. Ellington played in the Forties. The blues section is gone and so are the parts he called "West Indian Dance," "Emancipation Proclamation" and "Sugar Hill Penthouse." Thematically, it has been streamlined down to "Work Song" and the moving and melodic "Come Sunday." But having trimmed down his basic materials, Mr. Ellington has then blown up "Come Sunday" with needless padding to make it the basis for almost all of this new version.

The apparent reason for this reorientation is the presence of Mahalia Jackson, the gospel singer, to sing "Come Sunday." She was an apt choice, for she sends this haunting Ellington melody soaring with her fervent and, in this case, carefully disciplined projection. In addition, the Ellington band gives "Come Sunday" one of its richly shaded embroideries. Ray Nance plays it as a violin solo, and it turns up in a combination with "Work Song." With all this repetition, even as sturdy a tune as "Come Sunday" begins to wear thin. To cap this dilution of good material, Mr. Ellington left it hanging unresolved without an ending, so the disk concludes quite inconclusively with an unrelated selection—an extemporized vocalization of the Twenty-third Psalm by Miss Jackson.

As a performance, this is one of the best recordings the Ellington band has made in the course of its recent renaissance. But the haphazard, repetitious and unfinished qualities of the work as presented on this disk do little credit to Mr. Ellington as a composer and arranger. A new recording of as highly esteemed a work as "Black, Brown and Beige"—and its first appearance on LP—should be complete. Even Mr. Ellington's well-known penchant for reorchestrating his old material rarely involves surgery of this sort. With considerably less of "Come Sunday" (retaining the section with Miss Jackson, of course) and a bit more of "Black, Brown and Beige" this might have been a major Ellington recording.

A group of what normally would have been "one-shot" compositions, commissioned by the 1957 Brandeis University Festival of the Arts and played there last year, has been given at least a second shot in recorded form on **Modern Jazz Concert** (Columbia). The composers are George Russell, Jimmy Giuffre and Charlie Mingus from the jazz world, Harold Shapero and Milton Babbitt from the long-haired realm, and Gunther Schuller, an ambivalent musician who is at home in both areas.

Improvisation

The six works on the disk are compounded of both jazz and non-jazz devices. As one might expect, there is more jazz in the jazzmen's pieces than in the others, although the strongest jazz sections are those in which a soloist is improvising, particularly when the soloist is pianist Bill Evans.

Existing as they do in a sort of twilight world, the compositions have a tendency to wander, to be a little bit of this and a little bit of that without finding a positive direction. Mr. Giuffre and Mr. Mingus have been most successful in keeping their writing all of a piece. Mr. Giuffre's "Suspensions" is a much more richly developed exploration of his current fascination with jazz roots than are most of the pieces he plays with his own group, while "Revelations (First Movement)" is a skillfully developed slice of the dark, slippery, loose-jointed and often startling style that Mr. Mingus has created.

"BLACK, BROWN AND BEIGE"—Duke Ellington and singer Mahalia Jackson record one of his longer works.

Henry Blackmon Jr. of Raleigh, N. C.

American Baritone Scores in Europe

If the American music public doesn't know a great deal about Henry Blackmon Jr. it certainly ought to. Europe does.

This gifted young baritone, who hails from Raleigh, N. C., so captivated European audiences during recent concert tours, that he has been acclaimed America's one-man "goodwill ambassador" and besieged with requests to return.

This he will do—on Sept. 19—and it is safe to say that American prestige will improve as a result.

Blackmon's popularity abroad started in 1955, when he toured Europe with the "Porgy and Bess" opera Co. In addition to serving as voice consultant for the company, he scored such a hit with the usually staid and conservative European audiences, that he was invited to return at the conclusion of his engagement by the U.S. Information Service in Holland for a short concert tour.

He accepted, and scored such a success that he was asked to extend his tour to Germany and Belgium. In all, he gave 104 concerts in the Netherlands, Germany and Belgium.

At the conclusion of the tour, friends prevailed upon him to remain in Europe, where he had established a reputation as a lieder and oratoric singer. He was also in demand for radio and television appearances.

Meanwhile the Dutch had fallen in love with him. At a recital with the Frysk Symphony Orchestra in Amsterdam Queen Juliana was so charmed by his voice, that she personally presented him with a bouquet of flowers and requested recordings of his voice. Blackmon's first album of recorded music was released in Europe last June. It included two Negro spirituals.

Blackmon's European tour was highlighted by a concert in the decade of new American music, Brussels, Belgium, a song recital at Scheveningon, Holland, the Frysk concert, and a salon concert at the American embassy in Amsterdam, attended by ambassadors of 10 European nations.

Music critics in Europe rates him with the best. One called him "the singer who can easily take his place among the great known baritones, among whom we also consider Dietrich-Dieskau, Gerard Souzay, and Pierre Mollet."

■

SAID THE Het Vaderland in the Hague: "Blackmon revealed himself as a singer of great technical abilities and a sterling musical erudition who, within the scope of bolcante, used his powerful voice with its deep warm color with equal ease in arias by Bach and Handel." Rotterdam's Pareol added: "This American singer has a voice that not only is perfect technically in all the registers, but also has a rare charm of its own."

Praises of the Negro baritone have not been confined to Europe, however. Paul Hume of the Washington Post, in reviewing Blackmon's farewell recital in Washington, D.C., Nov. 21, 1956, wrote: "Henry Blackmon will be a real credit to his country when he sings abroad. He has a velvety baritone which he handles with the greatest art almost all of the time."

JIMMY RUSHING, famous blues singer is appearing with Benny Goodman at Brussel's World Fair celebration this week. Jimmy, hit the top as vocalist with the old Count Basie orchestra.

Benny Goodman surrounded by tan talent at Brussels

BRUSSELS (NNPA) — The United States Government presented two "Kings" as representatives of the American theater at the Brussels World's Fair during the week of May 25-31.

Benny Goodman, the King of Swing, playing a week of personal appearances, presented and produced as a public service by the Westinghouse Broadcast Co., Inc., spotlighted Jimmy Rushing, the King of the Blues, male singer.

Rushing, one of the few remaining authentic blues singers, is highly regarded by musicians, critics and the public. His intense, high - pitched "blues shouting" has earned him the acclaim of jazz lovers around the world.

* * *

JAMES ANDREW RUSHING was born in Oklahoma City, Okla., in 1903. His father was a trumpeter, his mother and brother singers.

Jimmy studied music Douglas High School in Oklahoma City, and learned to play piano and violin. He got his start in the music business in 1925 as a singer in California "after hour" spots. He moved up to feature vocalist status with Walter Page's Blue Devils, and later to the Bennie Moten aggregation.

National and international fame came after he joined Count Basie's big band in 1935. In his 15 years with Basie, Rushing made a number of recordings that have become virtual jazz classics, including "Sent For You Yesterday," "I Want a Little Girl," "Outskirts of Town," "Going to Chicago," and "How Long Blues."

Since he left Basie in 1950 to form his own septet, Rushing has made numerous night club and theater appearances, as well as television guest shots. His reunion with Count Basie at the Newport Jazz Festival was a highlight of the Festival.

* * *

GOODMAN ALSO has with him a new singing discovery. She is Ethel Ennis, a 23-year-old Baltimore lass, who was featured with the Goodman band during its week's engagment at the American Theatre at the World's Fair.

Miss Ennis, whose warm, caressing voice has prompted comparisons with Ella Fitzgerald, Sarah Vaughan and Peggy Lee, has been singing since she was 15. Her music studies began with piano lessons at the age of seven, and her "professional" debut came at the age of 11 when she received 50 cents for a Sunday School piano solo.

While she was still in high school, she played at various Baltimore clubs, and made her singing start at the suggestion of the proprietor of one of these clubs.

* * *

AUDIENCE REACTION to that attempt, and a win in a local television amateur singing contest, persuaded her to concentrate on her voice.

Local night club engagements led her to bookings in Cleveland, Providence and other cities. Representatives of Capitol Records heard her during a Baltimore theater engagement, and a recording contract came as a result.

She came to Benny Goodman's attention when Popsie Randolph, a friend of the King of Swing, took the cover photograph for her first album, "Change of Scenery."

* * *

ALSO WITH the Goodman group are Roland Hanna, a pianist, and Taft Jordan and Ermet V. Perry, trumpeters.

Hanna, a talented 26-year-old newcomer, is a Goodman discovery, playing with a big-name band for the first time.

Hanna, a student of classical music at Juilliard, is from Detroit. He made his first professional appearance at 13. He went on to play with the Emmit Slay and Candy Johnson orchestras. His brother, Eli, used to play trumpet for the late Fletcher Henderson's famous band.

* * *

TAFT JORDAN, a native of Florence, S.C., took up the baritone horn when he began his schooling in Norfolk, Va. During the late '20's he changed to the trumpet.

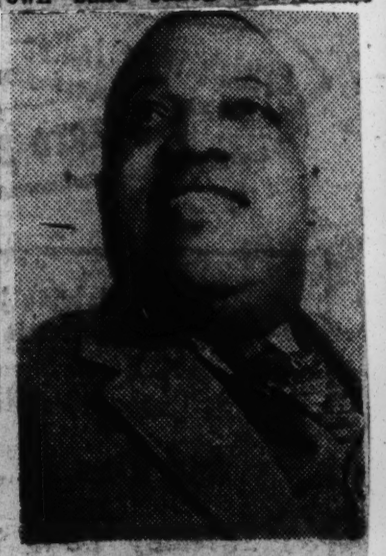
In 1933 he became a member of Chick Webb's famous band. When Ella Fitzgerald took over the band after Webb's death, Jordan stayed on until the unit was disbanded in 1942.

He has since appeared with Duke Ellington and is featured on many of the Ellington records. During the past several years he fronted his own combo, appearing at some of New York's leading jazz clubs.

GAINESVILLE, FLA., was the birthplace of Ermet V. Perry and the year was 1911. His was with the Jenkins Band in Charleston, S.C.

Perry's formal schooling ended at 18 when he formed his own band called The Sunset Royal Entertainers. It lasted for seven years and formed a solid beginning for his career.

Since then, E. V. has appeared with virtually every top band in America, including Teddy Hill, Claude Hopkins, "Fats" Waller, Cootie Williams, Louis Armstrong, Louis Jordan, Earl "Father" Hines and Dizzy Gillespie.



JIMMY RUSHING

ETHEL ENNIS

American Singer Who Won Europe's Praise To Repeat Triumphs

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Blackman's popularity abroad started in 1955, when he toured Europe with the Porgy and Bess Opera Company. In addition to serving as voice consultant for the company, he scored such a hit with the usually staid and conservative European audiences, that he was invited to return at the conclusion of his engagement by the United States Information Service in Holland for a short concert tour.

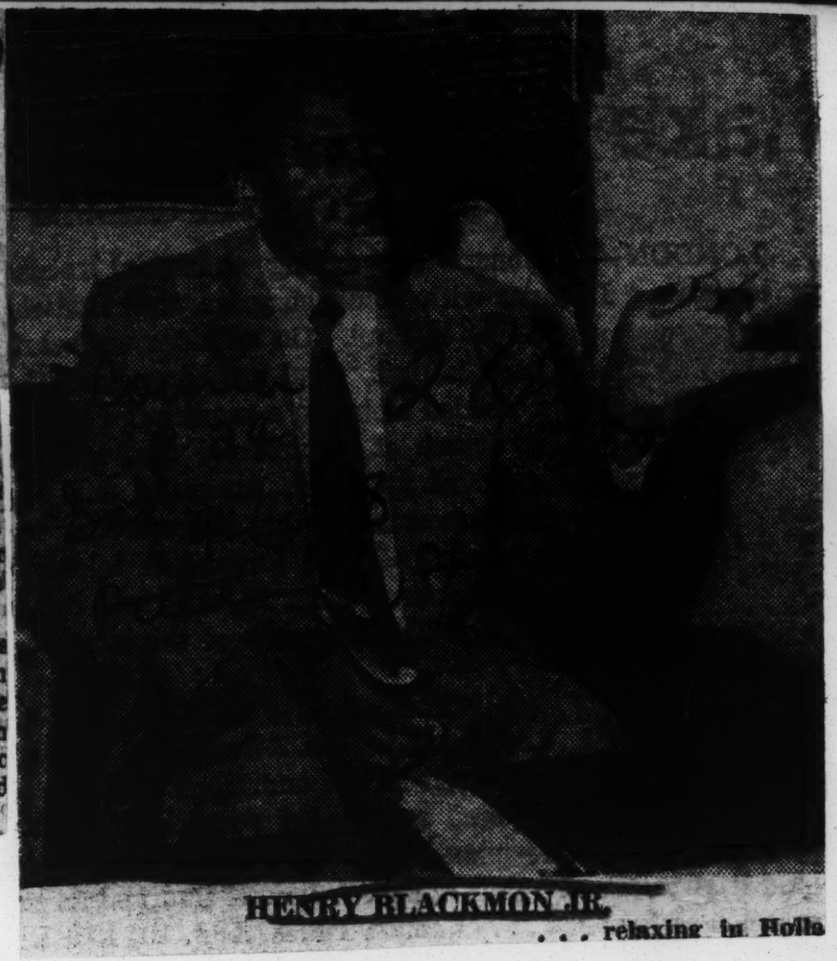
He accepted, and scored such a success that he was asked to extend his tour to Germany and Belgium. In all, he gave 104 concerts in the Netherlands, Germany and Belgium.

At the conclusion of the tour, friends prevailed upon him to remain in Europe, where he had established a reputation as a lieder and oratorio singer. He was also in demand for radio and television appearances.

Meanwhile the Dutch had fallen in love with him. At a recital with the Frysk Symphony Orchestra in Amsterdam, Queen Juliana was so charmed by his voice, that she personally presented him with a bouquet of flowers and requested recordings of his voice. Blackmon's first album of recorded music was released in Europe last June. It included two Negro spirituals.

Blackmon's European tour was highlighted by a concert in the Decade of New American Music in Brussels, Belgium, a song recital at Scheveningen, Holland, the Frysk concert, and a salon concert at the American Embassy in Amsterdam, attended by ambassadors of 10 European nations.

Music critics in Europe rated him with the best. One called him "the singer who can easily take his place among the great known baritones, among whom we also consider Dietrich-Dieskau, Gerard Souzay and Pierre Mollet."



HENRY BLACKMON JR.
. . . relaxing in Holla

28 1958

Radio, TV Star At TSU

HOUSTON - Natalie Hinderas, concert pianist, and radio and television star will be presented March 13, in the Texas Southern University auditorium as part of the regular scheduled activities by the TSU Lyceum Committee. See Story P 6.

Solo Actress Rhoda Jordan To Perform At Morehouse

MISS RHODA JORDAN

Rhoda Jordan, solo actress, will be presented in recital in the Sale Hall Chapel at Morehouse College Sunday, April 20, at 4:30 p. m.

Miss Jordan has been widely acclaimed for her vivid interpretations. Her warmth and deep insight into character keep her in demand on the stage as well as on television and in motion pictures. Her dramatic ability and her extensive repertory reveal a creative and sincere artist.

Miss Jordan is a native of Chicago, and she has been making public appearances since the age of three.

Miss Jordan's program at Morehouse will include both humorous and serious numbers. She presents a real "one-woman show," for with the use of a few props and the addition of a shawl or an apron she changes from one character to another. Shakesperae, characterizations from the Bible, poetry, playcuttings, monologues -- all are included to make a memorable performance. She also includes some of her own work.

Admission to the Morehouse recital of Miss Jordan will be free of charge.

Natalie Hinderas In TSU Concert Wed

HOUSTON — Natalie Hinderas, Concert pianist, and radio and television star will be presented March 13, in the Texas Southern University auditorium as part of the regularly scheduled activities by the TSU Lyceum Committee.

Miss Hinderas, who was born in Oberlin, Ohio, began her musical career at the age of five when she appeared on a children's program with veteran performers Ted Healy and Mickey Rooney. At eight she gave her first full - length recital in Cleveland.

Since Miss Hinderas graduated from the Oberlin Conservatory of Music at the age of 18 years, she has received numerous awards, grants in aids, and fellowships which enabled her to study abroad.

Natalie Hinderas imbarked on her professional career after her return from Europe. She made her radio debut on the NBC program "Encore," starring Robert Merrill and Marguerite Piazza. She was so instantaneously successful that NBC signed her to a long - term contract for a variety of appearances on the network's radio and television programs.

In addition to guest appearances on all the major radio shows, Miss Minderas starred during 1954 on the summer series, "Music for Thought."

On television, her pert good looks and keyboard artistry have been brought into your living room by such masters of ceremony as Hoagy Carmichael, Betty White, Steve Allen, Majorie Trumbull, Jack McElroy and Kate Smith. On "NBC Presents" she appeared as soloist with the Chicago NBC Symphony. Concurrent with all these broadcast activities, Natalie Hinderas has been concertizing throughout the country. In the fall of 1954 she made her New York debut in Town Hall to enthusiastic reviews from the metropolitan critics. Her last season's tour included a performance as soloist with the National Symphony Orchestra of Washington, and concluded with a ten-day concert tour of Trinidad, BWI.

Mammoth Chi Music Festival lists tan stars

CHICAGO (ANP) — The 20th annual Chicagoland Music Festival, to be held Aug. 23 in Soldiers Field, will feature a host of amateur and professional entertainers from throughout the nation, including several colored stars, the sponsoring Chicago Tribune Charities Inc. announced.

The Tribune did not list the names of the stars in its initial announcement, but it is reported that some of the nation's outstanding entertainers will participate.

More than 70,000 spectators are expected to attend the festival, which will be under the direction of Robert Trendler, music director of radio station WGN and Tribune subsidiary.

In addition to the stars' appearances, 1,000 teenagers will dance in Soldier's Field in a spectacular "Tribute to Youth."

Individual and group winners from 14 preliminary contests held across the country in conjunction with the Chicago event will compete in the finals in Soldiers Field.

Nat Cole calls parallel between his life and Handy's "downright eerie"

Performer Baltimore, Md. P. 7
Sat. 3-29-58

BY RUFUS BLAIR

HOLLYWOOD — It is weird and "downright eerie" the way some of the dramatic situations in the film biography of Composer W. C. Handy run parallel to the life of Nat King Cole, who portrays the "Lord" of Tin Pan Alley in Paramount's "St. Louis Blues."

"It's really remarkable," Cole said recently, "how Mr. Handy's life coincides with mine.

"Both of us were the sons of ministers," he pointed out, "and both our fathers firmly disapproved of our playing jazz.

"Of course, you must remember that jazz was considered disreputable when Mr. Handy introduced it around 1900. So you can understand why his father was shocked.

"And it took a long time, also, before my own father became reconciled to my singing jazz. But he finally got used to it."

* * *

COLE, HIMSELF a deeply religious man, is the son of a Baptist minister in Chicago where he has practiced for several decades.

"Playing that part of Mr. Handy's life where his father calls down the wrath of God on him was a curious experience," Cole said. "It felt sort of like I was living my own life again, my own childhood.

* * *

"HANDY'S FATHER always referred to jazz as 'devil's music,' and they had terrible rows over it. When Handy went blind, his father said it was God's punishment on him for writing songs like 'St. Louis Blues,' 'Beale St. Blues' and 'Careless Love.'

"It was that way in my home too," Cole continued. "We had our rows, and like Handy I ran away from home to play the kind of music I believed in. Of course, that's long behind me now. I'm long since over it and so is my father, just as the old Mr. Handy finally reconciled with his son.

"But making the picture gave me the old feeling of those early days and the fights with my father. It was downright eerie."

Courier Pittsburgh, Pa.
Sat. 5-3-58
P. 21

Josh White Sings— Folk singer Josh White and his guitar thrilled a student audience recently at Grinnell College, Iowa. White, shown in an informal session at the college radio station, is pictured with his accompanist, bassist Robert Edmundson.

Shirley Carter A New And Talented Contralto

By CARL DITON

NEW YORK — (ANP) — A new Negro contralto here from the West in the person of Shirley Carter, academic product as well as resident of Los Angeles, Calif., was presented in a 5 o'clock program by the Manhattan Arts and Educational Guild at the Joan of Arc Junior High school recently.

Miss Carter has an unusually large and rich contralto voice. Her clear Italian, German and English dictions are somewhat superior to her French, and she has remarkable interpretive gifts for one of so little formal vocal training, — 1-2 years is her reported span.

A week previous, Mirian Burton, soprano appeared in a debut Town Hall recital with comparatively little singing experience, but a very great deal of vocal training that had netted her Henry Street Settlement Music School Marian Anderson, and John Hay Whitney awards.

Shirley Carter, with considerable singing experience (she has been at it since she was 5), but much less formal training, has captured the John Charles Thomas, the Marian Anderson, the Julliard School of Music, the Tanglewood, the John Hay Whitney, and most recently the Baumburg awards.

Since these two young Negro artists have started careers at opposite poles: vast public singing experience and vast formal vocal training, — and since both goals must be achieved before a vocal artist reaches the much sought after pinnacle, it will be interesting to watch the progress of these two in particular, for they are both tops!

Josh White Does Race Relations Job

Courier Pittsburgh Pa.
5-3-58
P. 21

GRINNELL, Iowa — Josh White, famed Negro folk singer, completely over-whelmed his audience at Grinnell College not only with his music, but with his down-to-earth opinions on America's racial problems.

White's formal concert in Darby gymnasium on the Grinnell campus—extended by five encores and finally ended only because of women's hours—was followed by an informal concert in the studios of KGRW, the college radio station. KGRW had asked White if he would be able to appear for an interview at the station immediately after the concert. White said he would be happy to accept and then the fun began.

THE STUDENTS, deeply moved by White's first concert, found out about the impending interview as soon as they returned to their dormitories. By this time, the whole campus was talking about White and his music. Almost everyone on campus was tuned to the college station. When the station aired the announcement that White would appear, phone calls began to flood in to the studios. The students wanted numbers performed, questions about the performance and his private life answered, and just generally more Josh White.

In the interview on the college station White further explained, "America is a baby country. Negro dialect in songs is an example of how we are teaching our children to emphasize racial differences. Dialect in American folk-music is wrong. It is a remnant of slavery." He closed his radio program with "The House I Live In," "What America Means to Me." This, coupled with his sincerity, left the huge audience on the verge of tears.

All three phones in the station were kept busy from the time the concert went on the air until tired engineers finally terminated the program a half-hour past the regular sign-off time.

■

The night will long be remembered on Grinnell College campus, but even wehn the night is forgotten, the lesson which Josh White taught with his words and song is something which will long be remembered.

Best Tour Yet Lined Up For Satchmo

Courier Pittsburgh Pa.
5-3-58
P. 22

NEW YORK—Louis Armstrong and his all-star men of music have been lined up for their 11th tour of the Continent and everywhere else beginning Jan. 16 of next year, according to an announcement by Joe Glaser, head of Associated Bookings, which handles the great trumpeter.

The tour will begin in Stockholm, and progress by one night stands through 21 countries, as far north as Helsinki and as far south as Accra; as far east as Tel-Aviv and as far west as Dublin. Satchmo and his men will play Finland, Norway, Sweden, Denmark, Turkey, Greece, Israel, Tunis, Algeria, Morocco and then head for Europe.

The present plan calls for visits to the Arab countries, but if any controversy arises over the fact that the group will also play Israel, then Glaser stated that he would cancel the Arab countries. There is also a possibility that Louis will play in the Iron Curtain countries of Russia, Czechoslovakia, Hungary, Bulgaria and Poland. Weekly rates for the Armstrong combo run from $21,000 for concert hall dates to $35,000 in sports arenas.

■

Besides the orchestra, the maestro will carry his wife Lucille, his valet, a doctor, his road manager, his foreign tour representative, Ernie Anderson, and Joe Glaser himself.

Although he has been making international tours for the past 28 years, this is by far Armstrong's greatest.

28 1958

Baritone From St. Louis On Met Air Show

NEW YORK. — (ANP) — Martina Arroyo, 21-year-old Negro soprano of New York City, and James S. Farrar, 25-year-old baritone from St. Louis, competed on NBC's "Metropolitan Opera Auditions of the Air" Sunday, Jan. 26, 7:30-8 p.m., EST. Both have appeared with outstanding workshop, civic and touring groups.

Miss Arroyo is a graduate of Hunter college and of the Hunter college workshop and has been tutored privately in New York. She is a social investigator for the City of New York.

Farrar has sung with the New York City Center Opera company and with the Wagner tour in 1957.

Miss Arroyo sang "Ritorna Vincitor" from Verdi's "Aida" and "Che Tu Madre" from Puccini's "Madama Butterfly." Mr. Farrar sang the Prologue from Leoncavallo's "Pagliacci" and "Scintille Diamant" from Offenbach's "Tales Of Hoffman." They joined in the duet, "Bei Mannern Welch Liebe Fuehlen" from Mozart's "The Magic Flute."

Europeans Hungry For The Music That Americans Take For Granted

By RUFUS BLAIR

HOLLYWOOD.—Modern American music is taken for granted in this country as though it "sprung freely from the earth without cultivation, like weeds," but Europeans really struggle to play and hear it.

This is the observation of Nat King Cole, popular modern song star, who has toured the Continent several times and has had opportunity to examine the situation at first hand.

"Europeans are hungry for something that NATO isn't providing—American music," Cole said recently at Paramount, where he was portraying Jazz Composer W. C. Handy in "St. Louis Blues," a dramatized life story of the father of the blues.

To cite a specific example, Cole told of how he had wandered into a small bistro in Switzerland during his last trip overseas and was stopped dead in his tracks.

Route 66 the Long Way

Seated at a tiny piano in the dimly-lit room was a Swiss entertainer, beating out the strains of "Route 66." He then went into a vocal. His rendition and piano accompaniment were, beat for beat, the exact duplication of a Cole recording.

Nat said he introduced himself and received another surprise. The singer-pianist spoke no English. He had taken the trouble to learn the words phonetically.

Nat then came upon similar instances of European interest in American music in Copenhagen, Brussels, Stockholm, Paris and the British provinces, he said.

"The wonderful thing about their attitude toward American music is that they have the same respect for jazz that we show for painters like Renoir, Rembrandt and Utrillo," Cole declared.

"Jazz is primarily an American innovation and Europeans recognize it as such. I'd like to see the French make a picture about our music with their own Eartha Kitts, Pearl Baileys and Ella Fitzgeralds, just as we're making this one here.

Really Study Jazz

NAT KING COLE

"They know more about the jazz idiom than the majority of Americans, who listen to it, enjoy it and then simply take it for granted," he said.

The Handy character which Cole portrays in "St. Louis Blues" had a struggle to present his early music to Americans. It is a fact, for instance, that he got only $50 for one of his most popular songs which went on to earn a small fortune for the publishers. But most of Handy's opposition came from his disapproving clergyman father, who is played by Juano Hernandez in the film biography. His father considered jazz the music of sin and believed only in religious hymns and spirituals.

In addition to Eartha Kitt, Pearl Bailey and Ella Fitzgerald, Cole is co-starred in the picture with Cab Calloway, Mahalia Jackson and Ruby Dee

RECORDED MUSIC *By Norman L. Johnson*

Missed 'Sound of Jazz' On TV? Here's A Good Recording of It

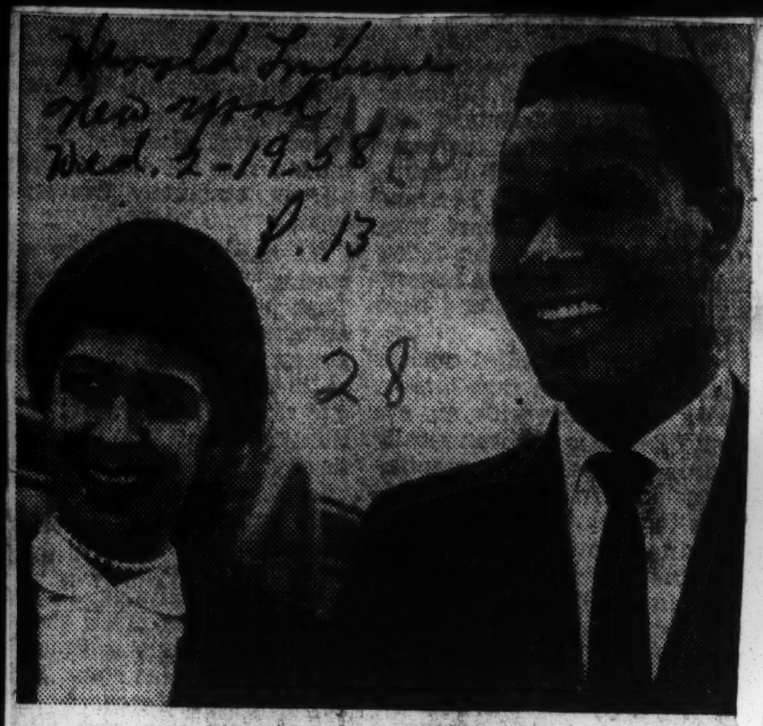
chief vocalist was Billie Holiday, whose voice is gone but whose phrasing is still so good that she is still something to hear.

LAST December 8 the television program called "The Seven Lively Arts" put on "The Sound of Jazz." I did not see the show (I undoubtedly was listening to records), but I have just heard on a Columbia record (*The Sound of Jazz*—CL 1098) the music played on the program—and now I wish I had seen it. The recording actually was tapped four days before the show, but it was done by the same people and the sound, I suppose, is pretty much like that heard on the show.

Many of the top jazzmen of our day were there: Coleman Hawkins, Lester Young, Red Allen, Count Basie, Pee Wee Russell, Jimmy Rushing, Jimmy Giuffre, Jo Jones, Roy Eldridge and a long list of others. The

BILLIE HOLIDAY
Something to hear

The program contains some, not all, of the sounds of jazz. The first two numbers, *Wild Man Blues* and *Rosetta*, are in the driving style. The third, *Fine and Mellow*, is Billie Holiday's vocal, with the choruses broken up by solos from such people as Lester Young, Coleman Hawkins, and Ben Webster. The fourth is a wandering blues played by Jimmy Giuffre and Pee Wee Russell on clarinet, Jo Jones on drums, and Danny Baker on guitar. Next is a full-band treatment, led by Count Basie, of *I Left My Baby*. Then the Jimmy Giuffre Trio (with Giuffre, Jim Hall on guitar, and Jim Atlas playing bass) does an intricate and intriguing performance of *The Train and The River*. After a piano solo of *Nervous* by Mal Waldron, the Basie group gets together for the finale, *Dickie's Dream*.



Nat King Cole and wife.

One Story—Two Sides

I think today's as crisp a day as any to clear up a hassle which Gwendolyn Tindall, a New York follower of the column, brings out in the open. It concerns an opinion I voiced that Nat "King" Cole acted like a sore loser when he placed the blame for the non-sale of his recently concluded NBC-TV series on color bias.

Hy Gardner

. . . Nat, my correspondent wrote, "spoke the truth about Negro stars not having their own programs on TV. . . . This was a singers' year on TV with all the popular singers being signed for their own shows with sponsors except Nat Cole, who had the best show with the help of the Negro and white entertainers whom he said worked for scale to help a cause. . . .

"It's strange," Miss Tindall went on, "that these sponsors are willing for colored stars to appear as guest stars with their products but draw the line on taking the responsibility of sponsorship. . . . TV has been hiding behind the skirts of Ed Sullivan, Steve Allen and others who are willing to hire any one with talent on their sponsored programs regardless of color." . . .

* * *

For the edification of "King" Cole's supporter and other folks who are silently gnashing their teeth on the same beef, I'd like to recall an editorial I wrote and which appeared on the back page of the Herald Tribune's TV and Radio Magazine in September, 1955. It expressed my views in no uncertain terms. . . . In part I said:

"It is a paradox that man's most forward moving mass medium of entertainment, television, can, in the same breath, be so backward from a human standpoint. Despite the progress being made in color television, television remains color blind. . . .

"Many Negroes in show business, like in baseball or any other form of athletics, have natural talents. There is no more versatile comedian on the horizon than young Sammy Davis jr. . . . His comedy timing, dancing, singing all are in the tradition of Frankie Laine, Eddie Fisher, Ray Bolger and Jerry Lewis. Yet the most he can hope for in television is an occasional guest shot on a spectacular, a Colgate Hour, a Steve Allen show or the Sullivan program. . . .

"The same blank wall of frustration applies to other Negro stars . . . who have a bone thrown at them from time to time, but the meat, a program series of their own, remains hidden away in the deep freeze of intolerance. . . .

"Whether the fault lies with the networks or the sponsors," my editorial continued, "whether they fear possible public reaction in certain quarters is immaterial. Since the Lord has gifted certain humans with rare artistic abilities the viewing public is being cheated of many hours of enjoyment until such a time as these personalities are starred in the regular line-ups, not in the role of pinch hitters." . . .

Nat "King" Cole, two years after this editorial, was privileged to become the Jackie Robinson of television. In breaking that color barrier, if it genuinely exists, he carried not only the burden of proving, like Jackie, that he could bat over .300 on the field and off, but that he could take the good breaks and the bad breaks with equal good grace. That he chose to put the onus on his color for the network's failure to find a sponsor is unfortunate, unbecoming and unwise.

Fully 50 per cent of all the stars who participated in what my correspondent rightly refers to as "a singers' year on TV" have already had their walking papers or are now busy preparing special lyrics for their individual swan songs. And they happen to be white. So Nat "King" Cole wasn't the exception. In a dizzy industry he merely was the rule. . . .

Nat is a great talent and a fine gentleman. His wife is a most attractive, gracious and tastefully groomed young lady. His career careened from the time he was a cocktail entertainer in the Copacabana Lounge only a few years ago when he cut a hit record. He's a star in nightclubs, in an occasional movie, on juke boxes and—on television. But I still think he rendered his people a great disservice by his exhibition of public pique when, like hundreds of us, he didn't find any sponsors waiting in line.

Movie actress Dorothy Lamour and Rev. Jerry Cacopardo, who spent sixteen years in prison for a murder he didn't commit, split screens tonight at 8:30 p. m. on "Hy Gardner Calling" on Dumont, lively Channel 5.

STILL DOING THE JOB — Maceo Pinkard, veteran composer of such all-time hits as "Them There Eyes," "Sugar," etc., is back in the Peacock Alley limelight this month. With his wife, Edna B. Pinkard, he has released his latest tune, "Merry Christmas (Betcha My Boots)" on their label of Broadway Records.

28 1958

Gave Up $1 Million Career

Journal-Guide
Norfolk, Va.
Sat. 8-2-58

"Happy In My New Work"

Little Richard, Now With Evangelist, Proudly Says

By RICHARD E. MOORE

NORFOLK — "Good evening. I'm Brother Penniman," said the neatly dressed young man as he extended a welcoming hand. "I do hope you will enjoy the services tonight." And with those few remarks he excused himself to take his place on the platform inside the big tent.

THAT was the scene at a religious tent meeting being held in Norfolk. And it was almost difficult to believe that the man who had just spoken was the same person who less than two years ago this reporter had seen put a frantic rock and roll dance audience into hysterics with one of his vocal renditions down in Fayetteville, N. C.

• • •

BUT SO IT was. Richard Penniman, formerly nationally known as "Little Richard" the rock and roll singer, had given up worldly fame and fortune for a secluded life in religious work.

Currently a ministerial student at Oakwood college in Huntsville, Ala., the 25-year-old Richard is spending the summer vacation as song leader and assistant to a traveling evangelist.

Prior to quitting his singing career last winter, Richard had parlayed the teenage singing craze into earnings of something like $1,000 per day.

• • •

"BUT ODAY, according to G. H. Rainey, evangelist with whom he works, "what he earns, the average man in town wouldn't even work for."

Both Mr. Rainey and Richard are quick to point out that the former singing star's name is not in any way used to exploit the evangelistic effort they are engaged in. The only mention of his name on any programs is his little known real name, Richard Penniman.

RICHARD APPEARED to be somewhat sensitive about any reference to his not being sincere in his pursuit of religion.

"Some of my friends said I was crazy when I announced I was quitting show business last year," he said. "And a lot of the others didn't even believe me."

• • •

"BUT NEVER the less, added the soft spoken former showman, "I can't go back. I was happy then, but I am happier now."

Another source for laughter, he said, is his explanation of why he decided to give up his singing career at its very height.

• • •

BUT HE STILL maintains that the decision to quit was the result of a dream he had while appearing in Sidney, Australia, last fall. Less than three months later he had enrolled in college, breaking the heart of many a booking agent and canceling thousands of dollars worth of engagements.

With all that behind him, Richard today actively works at learning the evangelistic profession. In the course of a typical day he can be found making a house - to - house canvas as part of his mission's visitation program, teaching a Bible class, leading the songs at the nightly services and singing solos when asked to do so.

BROTHER PENNIMAN as he is called now, is a native of Macon, Ga. It was there that he was just another local boy singing in the hometown nighteries when he was discovered back in 1955.

After his hit recording of "Tutti Frutti," Richard quickly became a juke box favorite. In rapid order his other records, "Long Tall Sally," "Lucille" and others became best sellers.

HE DREW LARGE crowds both here and abroad and almost 40,000 persons attended his opening engagement in Australia.

Although he said he has given up rock and roll for good recording firms are still trying to change his mind. Just this week he was contacted by two officials from New York.

Richard plans to return to Oakwood college in September. "My ambition after that," he said, "is to learn to conduct evangelistic services like Mr. Rainey."

NEW YORK (UPI)—Ed Wynn, beloved clown of the theater who staged a comeback the past couple of years in live TV dramatic shows, will have a filmed half-hour situation comedy series in the new season. "The Ed Wynn Show" is the natural title, Screen Gems is producing and NBC will spot it at 8 p. m., Thursdays. Ed will play a character with two granddaughters on his hands; living in a small college town.

Another great Broadway attraction ticketed for the 90-minute live treatment next season is Eugene O'Neill's "Ah, Wilderness!" This one will be done on NBC's "Hallmark Hall of Fame" April 28 as the last of its six productions of the season.

Journal & Guide
Now Sticking To Hymns . . .
8-2-58

"Precious Lord, Take My Hand" sings Richard Penniman at Norfolk gospel tent meeting. The formerly nationally-known rock and roll singer abruptly quit show business in 1957 and entered college to study for the ministry. Singer now assists an evangelist as song leader, gave up an estimated earnings of $1,000 per day. (Photo By Parkhurst)

MISS ARMENTA ADAMS

Cleveland Girl Wins Pittsburgh Music Award

NEW YORK—Armenta Adams, young pianist, born in Cleveland, Ohio, was the winner of the first prize of $700 in the auditions of the fourth annual awards of the Musicians Club of New York, Walter Kramer, president. The auditions were held at Town Hall. Miss Adams is a pupil of Sascha Gorodnitzki.

Her early musical training was received at the New England Conservatory of Music in Boston.

Her honors include six consecutive tuition scholarships at the Juilliard School of Music, New York. She was three times the recipient of the Erika Loewenthal Eising Award, was given a full scholarship to the Aspen Music Festival in Aspen, Colo.; played the Schumann Concerto with the Juilliard Orchestra as the result of competitive auditions, won a $400 scholarship award from the National Association of Negro Musicians and a recent $2,000 grant from the John Hay Whitney Foundation.

28 1958

Pearl Bailey, King Cole, Eartha Kitt In Tribute To Handy Sunday

NEW YORK — Three great artists in the popular music field, Pearl Bailey, Nat King Cole and Eartha Kitt, will join in a musical tribute to the Father of the Blues, W. C. Handy, on CBS-TV's "Mitch Miller Show" Sunday, February 16.

Handy, who is now 85 years old, was a famous trumpeter, composer and band director for more than half a century. His song "St. Louis Blues" is also the title of a forthcoming Paramount picture based on his life with Nat King Cole portraying Handy.

On the "Mitch Miller Show," Cole will sit down at the piano and play for Pearl Bailey, who will belt out some of the memorable Handy songs.

The artists will discuss some of the contributions which Negroes have made to American music and especially the influence of W. C. Handy on jazz composers and performers all over the country.

FAVORITE SON—One of America's most celebrated jazz bassists, Curtis Counce, a native Kansas Citian, has signed to record for Dooto label in Hollywood. Counce fronts his own combo and is a member of all-star jazz groups on the West Coast. He is currently appearing at Facks in San Francisco. He toured the U. S. and Europe with Stan Kenton's orchestra during 1956. Counce is a graduate of R. T. Coles high school and joined Nat Towles orchestra when he was 16 years of age. Dooto will feature Counce and his group on LP albums and individual sides.

First Hearing Of Work By Ulysses Kay

NEW YORK. — (ANP) — "Pieta," a work for English horn and strings by Ulysses Kay, young composer and consultant on contemporary music at Broadcast Music, Inc., received its world premiere performance on February 2 at Town Hall as the opening program of the 19th annual Festival of American Music.

The concert was broadcast by Station WNYC, which is sponsoring the 11-day festival.

Kays seven-minute work was composed in Italy in 1950 when the composer was on a Prix de Rome. It was performed by the Knickerbocker Chamber orchestra conducted by Dr. Herman Neuman, music director of WNYC, with Doris Goltzer playing the English horn.

The concert was presented under the auspices of the American Federation of musicians, Local 802, in conjunction with the Music Performance Trust fund and the American Composers alliance.

Honorary Membership Conferred On 'The Duke'

TALLAHASSEE — Edward Kennedy Ellington, who perhaps is better known as Duke Ellington or "The Duke," is the newest member — honorary that is — of the nationally famous marching and symphonic bands of Florida A and M University.

Honorary membership was conferred on the world famous composer and bandleader during a concert appearance here last Monday evening before a crowded audience of some 2,000 persons who jammed every available space to see and hear "The Duke" during an artists and lyceum committee presentation.

DUKE ELLINGTON

Dr. William P. Foster, widely known director of the Fam - U bands, made the presentation to Ellington which consisted of a certificate of membership, a green and orange lyre "F," and a gold key.

The certificate reads, "In recognition of creative genius and unique talent as composer and bandleader, the Department of Music of The Florida A and M University confers on Edward Kennedy Ellington honorary membership in its Marching and Symphonic Bands . . ."

The certificate was signed by Dr. W. P. Foster, who is also chairman of the Department of Music, and Dr. George W. Gore, Jr., president of the university.

The famed 132-piece university marching band has been called by The Miami Herald "The Marchingest Band In The Land."

The band is perhaps best known for its cadence of 320 steps per minute — reputedly the fastest of any band in the country — and its 18-piece percussion section.

Ellington and his band were feted at a reception in the student union building immediately following the concert.

NEWPORT TRIBUTE PAID TO ELLINGTON

Opening of 5th Annual Jazz Festival Is a Musical Salute—9,700 Attend

Special to The New York Times.

NEWPORT, R. I., July 3—The imposing figure of Duke Ellington dominated the opening program of the fifth annual Newport Jazz Festival Thursday night.

Under a clear, star-flecked sky 9,700 jazz fans, the largest crowd thus far attracted to a jazz festival opening, all but filled Freebody Park to hear a "Tribute to Duke Ellington." Mr. Ellington appeared with his present band, many of his former stars were heard and his tunes were played by other musicians whose presence on this occasion was explained by one of them, Gerry Mulligan, baritone saxophonist, when he said, "I dig Duke."

Mr. Ellington's contribution to jazz provide a rich musical vein that was mined deeply and rewardingly by the group chosen, very appropriately, to open the program—an octet of former Ellington stars under the direction of Rex Stewart, cornet.

Play With Ease

The group, which included Cootie Williams, trumpet; Tyree Glenn, trombone; Ben Webster, tenor saxophone; Hilton Jefferson, alto saxophone; Sonny Greer, drums, and Oscar Pettiford, bass, brilliantly recaptured the sound and feeling of the Ellington Band of the late Nineteen Thirties and early Forties, a peak in Mr. Ellington's career as a band leader.

Possibly because the Ellington style is made up to a large degree of individual contributions made by these men, they played with the flexibility and intercommunicating ease of a group that had been working together steadily rather than men who had met only casually during the last decade.

They recalled their days with Mr. Ellington with "Rockin' in Rhythm," "C Jam Blues," "Chelsea Bridge," "Concerto for Cootie" and "Moy Meets Horn." Mr. Webster and Mr. Williams have refined their styles somewhat since their Ellington days, but the leaner, more direct manner in which they now play is, if anything, even more expressive. This group rocked and rode and swung with a firm insistence that has rarely been heard on the Newport platform, propelled by the hard positive drumming of Mr. Greer and the strong propulsion of Mr. Pettiford's bass, a pair who comprise a magnificent rhythm section.

The Ellington alumni set the program off at such a plunging joyous pace that even at this early stage in the four-day festival whatever followed might have been an anti-climax, but Marian McPartland's Trio immediately met this challenge as Mrs. McPartland, accompanied by another superb rhythm combination, Milt Hinton, bass and Ed Shaugnessy, drums, drove warmly and lightly through a group of colorful, strikingly constructed piano versions of Ellington tunes. Her group was later joined by Mr. Mulligan on baritone saxophone and with his addition the

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Mrs. King to Give Concert on October 6

By INEZ J. BASKIN

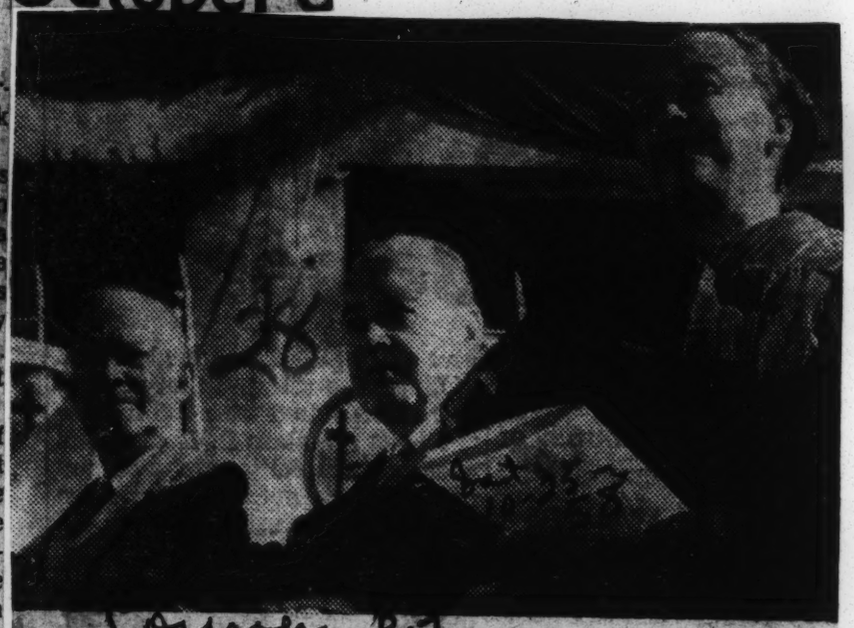
My vacation time was wonderful, but even then one is to think of what's happening at home.

Before we left, many affairs were planned and among them was the concert of Mrs. Coretta King. Some we missed, but we will be back in the city for this culture affair to be presented by the citizens of Montgomery Oct. 6, at 8 p.m. at the Holt Street Baptist Church.

According to the chairman of the publicity committee, Robert Nesbitt, this promises to be one of the best concerts given by the well known vocalist. Having presented many concerts all over the country, Montgomerians are in for a treat when Mrs. King presents her repertoire of selections ranging from classics to Negro spirituals.

During a visit one day with the artist, the conversation would naturally turn to music, upon being questioned, if practicing interfered with her motherly duties, she replied, "On the contrary music has helped me out of many a tight spot. When "Yoki" or "Mike" would cry, placing them on the piano stool and letting them play with the keys or singing to them always quieted them, they actually seem to enjoy it."

Having studied under some of the best voice instructors, both while attending college and since, the few times Montgomerians have witnessed a rendition by Mrs. King, the ovation she has received always lets one know a full concert would be welcome at any time. For this reason, everyone is asked to purchase tickets early as no "standing room only" tickets will be sold, and no tickets will be sold at the door.



Singer and Two Presidents—Soloist Adele Addison sits on the platform with President Eisenhower and Dr. Grayson Kirk, president of Columbia University, during the cornerstone laying ceremonies of the multi-million dollar Interchurch Center on New York's Riverside Drive.

28 1958

Armstrong, Hampton, J. J. Johnson among winners in new jazz poll

NEW YORK — The sliding horn of J. J. Johnson, the baritone sax of Gerry Mulligan, and the vocalizing of Frank Sinatra are the three top favorites of musicians & jazz fans, according to final tabulation of Playboy Magazine's second Annual Jazz poll.

Chosen by a total of 25,640 completed ballots, containing over 500,000 individual votes, the 30 outstanding U.S. jazz artists will be featured in Volume II of the Playboy Jazz All-Star Album, scheduled for release later this year. They will also receive the coveted Jazz Medallion, given by the publication.

HUGH M. HEFNER, editor-publisher, in announcing the winning artists, noted that "more than nine times as many votes are cast in this jazz poll than in any other."

The aim of the annual poll, Hefner said, is to increase interest in the field of jazz.

"Jazz, being the sole original American art form, plays a vital part in this country's contribution to world culture," he declared.

"We believe that recognition should be extended to the most popular exponents of this art, just as surely as similar recognition is awarded in the movie, television, painting and writing fields."

Inaugurated last year, the Playboy jazz poll has industry enthusiasm, and winners of the poll were featured in the first volume of the Jazz All-Stars Album, an unprecedented intra-Industry venture.

* * *

THIS YEAR'S poll was initiated last October, when the names of leading jazz musicians were printed in ballot form, and readers invited to choose their favorites in each category.

The following is the complete list of the winning artists:

Leader: Stan Kenton
Trumpets: Chet Baker, Louis Armstrong, Dizzy Gillespie, Shorty Rogers
Trombones: J. J. Johnson, Kai Winding, Bob Brookmeyer, Jack Teagarden
Alto Sax: Paul Desmond, Bud Shank
Tenor Sax: Stan Getz, Coleman Hawkins
Baritone Sax: Gerry Mulligan
Clarinet: Benny Goodman
Piano: Erroll Garner
Guitar: Barney Kessel
Bass: Ray Brown
Drums: Shelly Manne
Miscellaneous Instrument: Lionel Hampton, vibes
Male Vocalist: Frank Sinatra
Female Vocalist: Ella Fitzgerald
Instrumental Combo: Dave Brubeck Quartet

Dixie Joins Iran Nixing Current Fad

'Rock 'N Roll' music, the high stepping variety of the Elvis Presley, B. B. King and "Fats" Domino and Ivory Joe Hunter class, appears to have created a world problem, especially in certain circles.

Southern critics of everything that meets a common meter within the races long ago decided the style must go. That it is bad for the morals of juveniles and teenagers. And now comes Iran, a near Eastern nation, proclaiming rock'n roll as something to be gotten along without. Worse yet, government officials in Iran have asked the style be banned because of all things, it's causes hip injuries.

Walter Cronkite, famed CBS radio personality had this to say in a recent broadcast.

"This American import also has been banned in Egypt but for ddifferent reasons. Dock 'n' roll, say the Egyptians, is against public morals.' Before the ban, Cairo youngsters used to sit through two or three showings of American movies. Elvis Presly records won their hearts completely. Sunday nights were devoted exclusively to rock 'n' roll in the lush oriential gardens of the Abdine Palace Casino—the former home of King Farouk.

"The least that con be said for the teenagers in Iran and Egypt," murmurs Mrs. Mr. Cronkite, "is that their hips are in the right place."

Satchmo Wants Part Of Othello In New Theater

LONDON (AP)—They raised the roof on the new theater at Puddle Dock Thursday and a lot of people want to get into the act. Louis (Satchmo) Armstrong, for instance, cabled.

Burl Ives cabled that he wants to play Falstaff in Shakespeare's "Henry IV."

Hollywood's Doris Day and Tyrone Power say they want to play anything at all when the theater is finished.

This all came out at the traditional roof-raising at the Thamesside site where the City of London's first theater in 250 years is going up. (The area once barred actors as immoral).

Congratulations poured in on Bernard Miles, the sponsoring British actor-producer.

"Congratulations, and don't forget Satchmo when you cast Othello," trumpeter Armstrong cabled.

The roof-raising was hot stuff. Twenty showgirls in sweaters and shorts ran relays through London's chilly streets, with a flaming torch, from historic Drury Lane Theater to Puddle Dock.

The torch was plunged into a 50-gallon cauldron of spiced wine. The mulled drink then was served to assembled celebrities.

Miles wants to present everything from Shakespeare to vaudeville, and opera as well, in his 500-seat theater.

Old Satchmo Fails To Show To Get Scroll

DETROIT, Feb. 24 (AP) — Louis Armstrong had the crowd in the Masonic Auditorium rocking, but the local NAACP, some disc jockeys and music critics were playing the blues.

Old Satchmo kept them waiting around four hours Sunday for a news conference that never did come off.

The National Assn. for the Advancement of Colored People planned to present Armstrong with a scroll. But he didn't show up for that either.

FEW HOT NOTES

However, the man with the horn came in loud and clear at his concert. He also got off a hot note or two to his agents in New York.

"I told them they gotta make up their minds whether they gonna book me as a guest of honor or as a performer," he said. "It's those people out there in the theater, the ones clappin' their hands together for our music, they're the important ones.

'GOT NO TIME'

"If I gotta be honor guest here and honor guest there and get citations and say howdy-do and be polite and all that stuff, then I got no time to go out there and perform for the people that paid to hear me."

An NAACP aide said Armstrong's managers should be blamed for the trumpet player's failure to show up at the association's get-together.

Armstrong, who brushed off the news conference, grabbed three hours sleep, grabbed his horn and then headed for Toronto.

Louis Debuts in U.S.—

Louis Armstrong, American comet, comes to last American debut on March 20 at Carnegie Recital Hall, New York, after a sell-out tour of Indonesia and Europe during the past

Petrillo irks tan Afro American musicians

HOLLYWOOD — From all indications James C. Petrillo, the longtime czar of the music world, is facing the prospect of an early test of his power.

A group of Los Angeles colored musicians last week appealed to AFL-CIO president George Meany to "end membership restrictions" exercised by the American Federation of Musicians.

The artists, including Nat King Cole, charged in the appeal to Meany that Petrillo, the AFM president, has not even answered three earlier letters urging integration of colored and white locals within the union.

A STATEMENT issued by the group noted that at the AFM convention last June, Petrillo had warned delegates:

"If a colored local wants to join you, you had better take them in. Because if you don't, we're going to force you to."

The musicians now charge that Petrillo's "non - action has made it apparent to us that he intends to act as a demagogue and not as a labor leader."

"It is inconceivable to us,"

BESSIE SMITH'S SUCCESSORS

By JOHN S. WILSON

WHEN Bessie Smith died twenty years ago, it appeared that the dark, doom-toned, billowing style of blues singing in which she and her predecessor, Ma Rainey, had been so skilful had died along with her. Since then blues singing has been marked by an overlay of sophistication, by idiosyncratic mannerisms or latterly, by complete obeisance to rock 'n' roll.

In the past few years an occasional girl has been heard from who has tried to sing in the Bessie Smith manner—notably an Irish girl, Ottilie Patterson, who has one selection in "Traditional Jazz" (London), and a California housewife, Claire Austin, whose work with Turk Murphy's band in 1952 is included in "Turk Murphy, Vol. 2" (Good Time Jazz). But during all these years the only new voice which approached the vast emotional reaches of Miss Smith's was that of the gospel singer Mahalia Jackson, who resolutely refused to deviate to the blues.

Now, for no immediately apparent reason other than the possibility that the increasing popularity of Miss Jackson has given new currency to Miss Smith's name, a Bessie Smith revival has suddenly taken place on disks. Four singers of varied backgrounds have undertaken programs of Miss Smith's songs or blues sung in the Smith manner.

Rugged Zest

Easily the most successful of the quartet in catching the awesome projection of the lusty blues singers of the Twenties is Juanita Hall, hitherto known for her work outside the jazz world as Bloody Mary in "South Pacific" and, before that, as a skilled performer with choral groups. On **Juanita Hall Sings the Blues** (Counterpoint) she adapts her rich voice to the sometimes despondent tales of the blues with a rugged zest that is frequently electrifying.

She receives superb backing from a little band led by pianist Claude Hopkins and particularly from trumpeter Doc Cheatham who fills in behind her with a beauty than can only be compared to the accompaniments played by Louis Armstrong and Joe Smith more than thirty years ago. The group also includes clarinetist Buster Bailey, spurred to a brilliance he has not shown in years; Coleman Hawkins, who plays with unusually subdued sensitivity, and a practically peerless bass and drum duo, George Duvivier and Jimmy Crawford.

Three of these musicians (Messrs. Hopkins, Bailey and Duvivier) also appear in support of Ronnie Gilbert on **The Legend of Bessie Smith** (Victor). Miss Gilbert, a member of the folk-singing group, The Weavers, attempts a program quite similar to Miss Hall's but she lacks both the rough-grained vitality and the vocal range that Miss Hall brings to her performances. However, she does manage to catch some of Miss Smith's surface qualities and the provocative twists of her phrasing. Trumpeter Cootie Williams is the principal voice in the supporting group but his stylized growling is far less helpful than Mr. Cheatham's appropriate and straightforward work with Miss Hall.

Another folk singer turned archaic blues singer is Barbara Dane. Her **Trouble in Mind** (San Francisco) draws on several sources rather than concentrating on Miss Smith's repertory but her singing has much the same quality as Miss Gilbert's—a good display of surface sounds but only a slight ability to delve into the emotional resources of the great blues singers. She is given excellent period accompaniment by Darnell Howard, clarinet, Bob Mielke, trombone, and Don Ewell, piano.

BLUES SINGER—Juanita Hall is heard on an LP disk accompanied by small band.

Dinah Washington, one of the most firmly established of today's blues singers, has also taken a Smith fling with **Dinah Sings Bessie Smith** (EmArcy). Unlike the other three singers, who have obviously modeled themselves on the Rainey-Smith school, Miss Washington holds to her own chop-phrased, sharp edged style. As if to prove that, basically, a blues is a blues, she is completely at home on such raucous Bessie Smith songs as "Send Me to the 'Lectric Chair" and "Jailhouse Blues," no matter how different her approach. But an emotionally meaningful selection, "Backwater Blues," shrivels under her chromium plated attack.

The genuine article behind all this, a performance by Bessie Smith, is included in a discographically fascinating release,

SINGS ELLINGTON—Ella Fitzgerald, heard in panorama of songs by "Duke."

The Perry Bradford Story (Crispus-Attucks). Mr. Bradford is a band leader, composer and promoter who was closely associated with Miss Smith and other blues singers and jazz musicians (Louis Armstrong, Jelly Roll Morton, James P. Johnson) in the Nineteen Twenties. His recorded "Story," an account of one of the less publicized areas of early New York jazz, is presented rather clumsily in question and answer sessions between Mr. Bradford and Noble Sissle but the illustrative recordings included on the disk more than make up for this. Besides Bessie Smith's moving "My Home Ain't Here" (sung by Juanita Hall as "Hold That Train"), there are early performances not otherwise available on LP by Mr. Armstrong, Mr. Morton (with an excellent and practically forgotten trumpeter, Johnny Dunn), Mamie Smith, Tommy Dorsey (playing a trumpet solo accompanied by guitarist Eddie Lang), Mr. Johnson and Leo Watson.

One of Mr. Bradford's New York contemporaries, Willie the Lion Smith, recollects the Harlem jazz scene in the Twenties and plays some of his composition on **The Lion Roars** (Dot). Mr. Smith is still an able "stride" pianist and he has entertaining memories of Fats Waller, Duke Ellington, James P. Johnson and other early colleagues but as an historian he is almost too obliging. When Leonard Feather, who is currently hip deep in a campaign to discredit the idea that New Orleans was the cradle of jazz, asks Mr. Smith on this disk where jazz started, the Lion obligingly pinpoints its origin: The brickyards in Haverstraw, N. Y.

As history, the recorded interviews with Mr. Bradford and Mr. Smith are quite superficial although the story of the development of jazz around New York and of its leading personalities has yet to be told adequately. A model of the kind of research that might be done here is "Jazz: New Orleans, 1885-1957," by Samuel B. Chartres, just published by Walter C. Allen of Belleville, N. J. Mr. Charters has done a monumental bit of ground-breaking in gathering biographical and descriptive material on the early Negro jazz musicians in New Orleans, most of whom were never recorded (even those who were working through the Thirties) and have been almost completely ignored by the histories of jazz. This is an invaluable work for anyone interested in early jazz.

History of a slightly different sort is to be found in **Ella Fitzgerald Sings the Duke Ellington Song Book** (Verve), a four-disk set. Accompanied on four sides by Mr. Ellington's orchestra, on four by a small group in which violinist Stuff Smith and saxophonist Ben Webster play effective and prominent roles, Miss Fitzgerald reviews Mr. Ellington's career as a composer during the past thirty years. The results are splendid when Miss Fitzgerald is toying with a ballad or scatting brightly through the wordless "Cottontail" while Mr. Webster lunges lustily around her. But scat, which keeps cropping up, can become a monotonous substitute for words and Mr. Ellington's band all too frequently betrays him by clumping woodenly through pieces which should ride first class. The set includes a new extended instrumental work by Mr. Ellington, "Portrait of Ella Fitzgerald," a pleasantly melodious series of themes which are left dangling in the air.

JAZZ BRIEFS

LIONEL HAMPTON: Lionel (Audio Fidelity). A magnificently recorded, crisply played and reasonably motivated drum solo by Hampton almost makes up for his routine-to-tasteless performances as vocalist and vibraphonist on the rest of this disk.

STEVE LACY: Soprano Saxophone (Prestige). The first soprano saxophonist to play modern jazz, Lacy is overexposed on this disk with only a rhythm section to support him. He has a warm, rolling manner of playing but is still limited in his ability to develop an idea.

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WORLD'S FAIR VOCALIST—Visitors to the World's Fair at Brussels, Belgium, this summer will see and hear lovely Ethel Ennis of Baltimore, booked to leave May 3 for a European tour with the Benny Goodman orchestra.

Rahn guest on New York 'Showcase'

NEW YORK—Murial Rahn, whose renown as a concert, opera and theatrical personality continues to soar among the stars, was one of the headliners guest-starring on the Annual New York City Center Showcase production last month.

Miss Rahn, whose recent New York Town Hall concert was a rousing success despite the fact it was held on a night (Feb. 16th) which saw the worst New York blizzard in ten years, did an excerpt from "Carmen Jones" for the 'Showcase' which she performed on Broadway several seasons ago.

Others with whom Miss Rahn shared the "Showcase" bill were Tallulah Bankhead, Nancy Walker, Lawrence Winters, Bert Lahr, Brenda Lewis, Franchot Tone, Rod Alexander, Siobhan McKenna and The American Ballet Theatre.

Ella Fitzgerald Joins Duke Ellington In a Jazz Concert at Carnegie Hall

The wide swath that Duke Ellington has cut in popular music and jazz was illuminated somewhat erratically at Carnegie Hall Sunday night when Ella Fitzgerald joined Mr. Ellington's orchestra in a program devoted to his compositions.

Mr. Ellington's long career as an outstanding band leader, composer and jazz influence falls roughly into two sections; a twenty-year period of great creativity coupled with consistent development and growth followed by a decade spent, relatively, in the doldrums from which he has only recently given evidence of emerging.

In view of this it was unfortunate that Mr. Ellington, in the portion of the program played by his orchestra, chose to all but ignore the best musical years of his life and to concentrate instead on his work of the past few years.

His formative years in the Nineteen Twenties were summed up in a pot-pourri of themes from "Black and Tan Fantasy," "Creole Love Call" and "The Mooche." The Thirties and Forties, frequently considered his peak period, were represented only by Johnny Hodges' magnificently warm delineation of "Jeep's Blues."

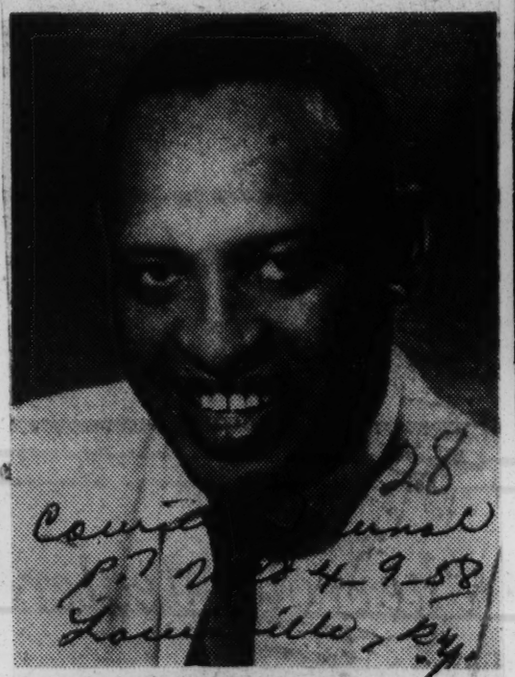
Otherwise, Mr. Ellington drew heavily on the occasionally engaging but generally slight pieces from his Shakespearean suite, "Such Sweet Thunder." He presented his soloists in their standard specialties, ending with the tedious and empty drum solo, "Skin Deep." All this was carried off with the customary Ellington aplomb, but it lacked the body one would expect in a properly balanced program of his works.

It was left to Miss Fitzgerald to explore some of his more memorable songs and even a few of his rhythmic instrumental creations.

In her two special areas, the ballad—"Sophisticated Lady"—and the scatted rhythm tune—"Cotton Tail"—her singing was a model of considered ease and grace. Between times, however, she seemed unable to disentangle herself from the special rhythm section that provided her accompaniment. J. S. W.

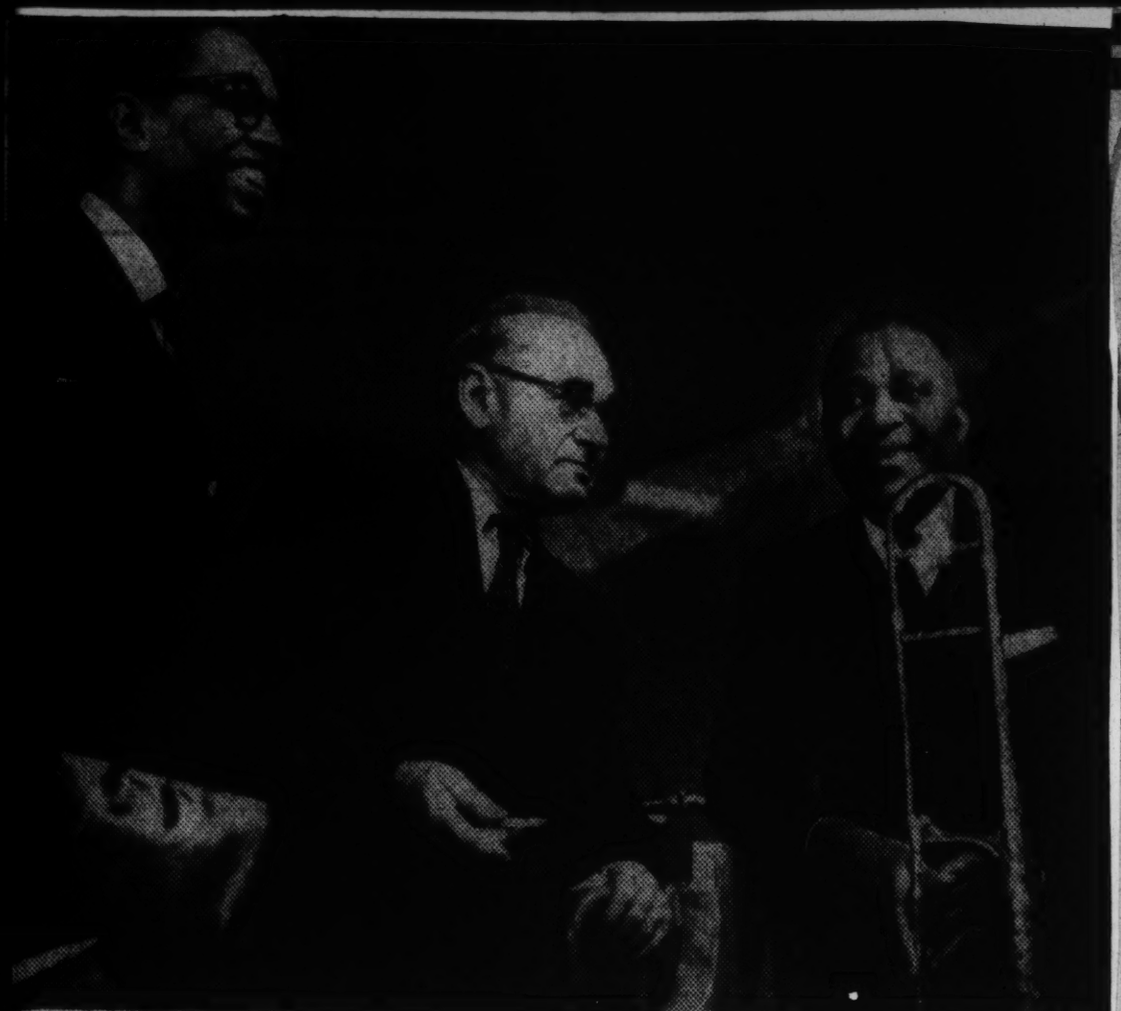
Dazzling Lionel

LIONEL—(Audio Fidelity 1849)—Who else would the Lionel be but Lionel Hampton? The Louisville-born drummer, pianist (well, maybe), and artist on the vibraphone gives a dazzling display of all his talents in this program of 12 numbers made up about half and half of standards and more esoteric numbers. He is backed up by his own orchestra in one of the liveliest parades of jazz that I have heard in some time.



LIONEL HAMPTON
In lively parade of jazz

SINGER—David Rose, who appears this evening at Carnegie Recital Hall.



SUBJECT IS JAZZ — Billy Taylor, musical director, Gilbert Seldes, commentator and Wilbur de Paris, trombonist and guest star on the new television series "The Subject is Jazz," heard Wednesdays over NBC Network are amused over something which happens in the studio at rehearsals. De Paris will guest star on Wednesday, April 16th.

Etta Moten Making 2nd Appearance as Women's Day Speaker at St. Paul AME Sunday, May 11

ETTA MOTEN

Making her second appearance in Des Moines will be Etta Moten, the internationally mezzo-contralto who will be Women's Day speaker at St. Paul AME church Sunday, May 11 at the morning service.

Miss Moten made her initial appearance in this city for a similar occasion in 1954 when she was guest speaker at the same church.

Although she is probably best known for her artistry on the concert stage, especially for her portrayal of Bess in the opera "Porgy and Bess," she is equally famous for her performance on radio and television. An impressive speaker, she won acclaim as the "best woman speaker" from the Speech Department of Brooklyn college.

A world traveler, Miss Moten is active with the National Conference of Christians and Jews, the Council of Jewish Women's organizations, Methodist Women's organizations here and in Africa and is an inspiration to women the world over.

In private life she is the wife of Claude Barnett, director of the Associated Negro Press and is the mother of three married daughters.

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Negro Symphony Musician Is Hired After Bias Charge

NEW YORK—A Negro musician was hired by the Symphony of the Air following charges of discrimination in the music industry made by the Urban League of Greater New York.

Mrs. Sophia Yarnall Jacobs, president of the interracial organization, disclosed that the Symphony of the Air employed Harry M. Smyles, an oboist, to play at a concert before the United Nations in the General Assembly Hall.

THE URBAN LEAGUE study of discrimination in the music field, which was released Nov. 18, charged that New York's leading symphony orchestras, Broadway shows and radio and television music staffs had raised "an iron curtain of discrimination against qualified Negro musicians." The report cited the Symphony of the Air for having employed no Negro musicians since 1956. At that time, three were hired for one concert as a result of newspaper publicity.

MRS. JACOBS praised the action of the Symphony of the Air, and urged that other musical organizations mentioned in the report follow its example.

NIGERIAN STUDENT PLAYS DRUMS HERE

Ph. D. Candidate at N. Y. U. Brings African Folk Songs to Music Hall Stage

A student from Nigeria, Michael Babatunde Olatunji, has brought African folk music to the Radio City Music Hall.

Mr. Olatunji, a drummer and singer, is a candidate for a Ph. D. degree at New York University. He hopes to act as a cultural emissary between the United States and Nigeria when he returns home. His nation is scheduled to receive independence from Great Britain in 1960.

None of the music being performed at the Music Hall by Mr. Olatunji has ever been played with a symphonic group. He is appearing as featured soloist with the Music Hall's Symphony Orchestra.

Rayburn Wright, the Music Hall's chief arranger, made tape recordings of Mr. Olatunji's songs and transcribed them into Western musical forms. The music that resulted is played under the direction of Raymond Paige as the "African Drum Fantasy." It may be recorded for public sale.

Mr. Olatunji was brought to the attention of the Music Hall by Ralph Hunter, its choral director, after he heard Mr. Olatunji perform at a student party in Greenwich Village several months ago.

As a student, Mr. Olatunji is president of the All-Africa Students Union of the Americas. He is an executive board member of the Union of Nigeria and Cameroon Students in North America. He also lectures to church and school audiences on African folklore.

Mr. Olatunji, who is 31 years old, speaks five languages—English, Yoruba, Arabic, Hausa and Ibo. He is now studying French and Russian to meet the requirements for a Doctor of Philosophy degree in public administration.

He came to the United States in 1950 to study at Morehouse College in Atlanta, Ga., on a Rotary International Scholarship. He went to N. Y. U. after he had received his Bachelor of Arts degree in 1954. His early education was in Methodist mission schools.

To help meet the cost of his education in this country, Mr. Olatunji has been employed as a bricklayer's helper, a railroad construction worker, a factory hand in a frozen foods plant, a restaurant waiter, an office clerk, a tobacco picker and a worker in a ball-point pen factory.

Mr. Olatunji lives in Brooklyn with his wife, the former Amy Bush, a librarian who holds a Master's degree from Syracuse University. Their one-year-old son, Kwame, is named for his godfather, Kwame Nkrumah, the Prime Minister of Ghana.

Dedicate Huntington Hospital

Special to The New York Times

HUNTINGTON, L. I. Oct. 18—Huntington Hospital will dedicate its new $3,000,000 east wing on Sunday, Oct. 26, it has been announced by Byron T. Sammis, president of the hospital. Mrs. Robert Hoag is chairman of the committee planning the dedication ceremony. Although the new wing was opened only a few months ago, the hospital again is short of space, and a campaign has started to raise $1,500,000 for an addition.

CEMENT SILOS PLANNED

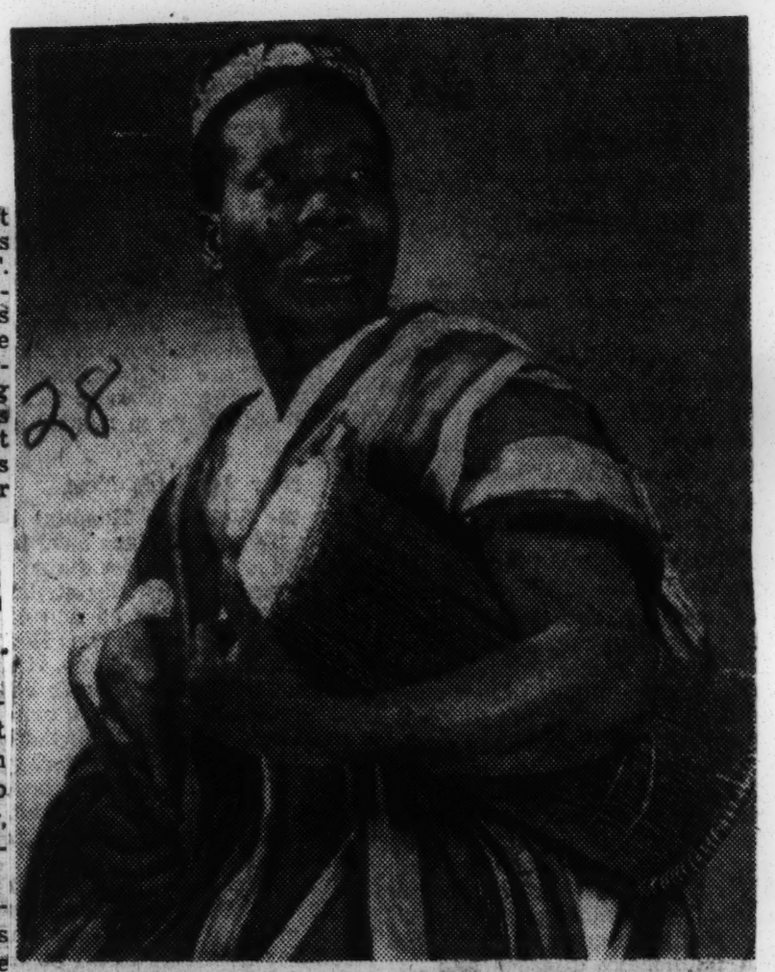
Japanese to Build Depot in Singapore

Special to The New York Times.

TOKYO, Oct. 10—A Japan-Singapore joint project to erect huge portland cement silos in Singapore is being planned to be completed within this year, a leading Japanese cement manufacturer said this week.

The depot, capable of stocking 11,000 tons of cement, is expected to facilitate service and to ensure the quality of cement exported from Japan in bulk. The depot also will be used as a center to re-export the Japanese cement to Southeast Asian countries, according to a spokesman for the Onoda Cement Company of Tokyo.

The Onoda Cement, Daiichi Bussan, a Japanese trading concern, and the Singapore Cement Industrial Company have agreed to invest 600,000 Malayan dollars ($200,000) each for the projected cement center, which will be the first of its kind in the world.



MUSICIAN AND STUDENT: Michael Babatunde Olatunji is a Nigerian drummer and singer, and a candidate for a Ph. D. at New York University. He holds African zangan.

Negro Is First Young Musician To Be Westinghouse Debut Reciatlist

Boston, Mass., July 6 — Cleveland-born Buckner Gamby has become the first young musician in America to earn the title of Westinghouse Debut Recitalist.

In a unique concert here the other night, Mr. Gamby was the first of a group of students to give a debut recital under the auspices of a program launched by Westinghouse High fidelity to sponsor the debuts of outstanding music students in cities across the country. Each recitalist was chosen by a different music school in the Boston area, with Mr. Gamby representing the New England Conservatory.

Deems Taylor was master of ceremonies for the concert, which heighlighted a three-day salute to Boston as an outstanding music community. This "Salute to Boston . . . City of Music" was sponsored jointly by Westinghouse and the Jordan Marsh Company.

Mr. Gamby, who is 29, holds Master of Music and Bachelor of Arts degrees from the New England Conservatory, granted in 1955 and 1951 respectively. He has recently returned from studying abroad under a Fullbright Scholarship (1956-7) and a Beebe Scholarship (1954-6), and now plans a career as a concert pianist.

Anti-Negro Bias Seen In Hiring of Musicians

By Judith Crist

Charges that "competent" Negro musicians have to contend with "an iron curtain of discrimination" in seeking employment with symphony orchestras, Broadway musicals and radio and television stations were made yesterday by Mrs. Sophia Yarnall Jacobs, president of the Urban League of Greater New York.

Mrs. Jacobs made public the results of a survey concluded last May by Donald G. Pugh, the league's industrial relations secretary, based on interviews with musicians, musical directors, union officials and managers of leading orchestras. The report, emphasizing "the need for immediate change in the hiring policies and the need for fu ther review of employment practices in the musi industry," said:

"The general opinion of the community is that the Negro musician experiences little or no discrimination. This unfortunately is not true....

"Competent, qualified Negro professionals have had to contend, hopelessly, with an iron curtain of discrimination, barring them from any opportunity to build a career in their chosen field. This is true in every branch of the music industry — orchestral musicians, conductors, composers, arrangers, contractors, managers, etc. In effect we have a pattern of economic discrimination practiced against a total segment of our community. . . ."

Mrs. Jacobs said that the League is forming an industry-wide committee "as a preliminary in getting this thing off the ground," and hopes to make a progress report "before long."

Orchestras Cited

The report cited as "the most glaring examples of job exclusion based on race and color" those in the city's five "major" orchestras. It said the Philharmonic Symphony Society of New York and the Metropolitan Opera Orchestra have "never" employed Negro professional musicians. It said the Little Orchestra Society employed a Negro woman violinist "of extreme fair complexion" during the 1955-'57 until she left to study abroad and has hired no Negroes since; The Symphony of the Air engaged thre Negro musicians for one concert in 1956 but has hired none since; the City Center Ballet and Opera Orchestra has had a Negro woman musician for nine years but has hired no additional Negroes since. No Negro, it said, has played in either the Lewisohn Stadium orchestra or the Goldman Band.

The report conceded that "one" of the difficulties facing Negroes in competing for jobs with these orchestras is that the auditions are not publicly announced but are circulated by word of mouth. The dearth of Negro applicants was emphasized by spokesmen for the orchestras.

Case of Metropolitan

Felix Eyle, the Metropolitan's orchestra manager, said that in his more than thirteen years at the Opera "I have not seen one colored applicant at auditions and since the audition is the bridge to the orchestra no Negro has crossed it." He said "word of mouth, a grapevine, even a rumor based on the conductor's expression at rehearsal" brings applicants for orchestra auditions.

A spokesman for the Philharmonic said no Negro had appeared to audition there or for the Lewisohn Stadium concerts for the last ten years. When last summer the Urban League, "at our request," supplied the contractor with a list of qualified Negro players and one was approached, the spokesman said, the invitation was declined. This was confirmed by the Negro musician, who said he was otherwise engaged.

The contractor for the Little Orchestra Society said auditions were open to all, "and I don't care if they're red, white, blue or green, we hire on ability."

In Theater Pits

The Urban League report said that since 1956, in twenty-six Broadway musicals employing 650 musicians in the pit, only fourteen Negroes have been employed, three in "Mr. Wonderful" and four in "Jamaica," both of which had Negro stars. Besides the four in "Jamaica," Mr. Pugh said, currently one other Negro is employed, at "Bells Are Ringing."

Although the three major radio and television stations each employ about sixty-five staff musicians, the report said, N. B. C. has employed no Negro musicians since 1943, A. B. C. employs one and C. B. S. employs five. Radio City Music Hall, the report said, has never hired a Negro musician on a permanent full-time basis although it has employed four since 1957 as substitutes on "several" occasions.

Local 802, the report said, is an "integrated" local, with about 5,000 Negroes among its 30,000 members. The union does not find jobs for its members but contractors—usually union members—do the hiring for management. The report said:

the union does not necessarily mean that the union supports discriminatory hiring practices. In this instance the act of omission is as significant and harmful as an act of commission."

Material on club, hotel, "society dates" and recording and transcription work given Negroes has not yet been compiled and completed, Mr. Pugh said. The report said:

"The full impact of the New York State Fair Employment Practices Law need to be brought to bear on this industry if corrective measures are not taken immediately."

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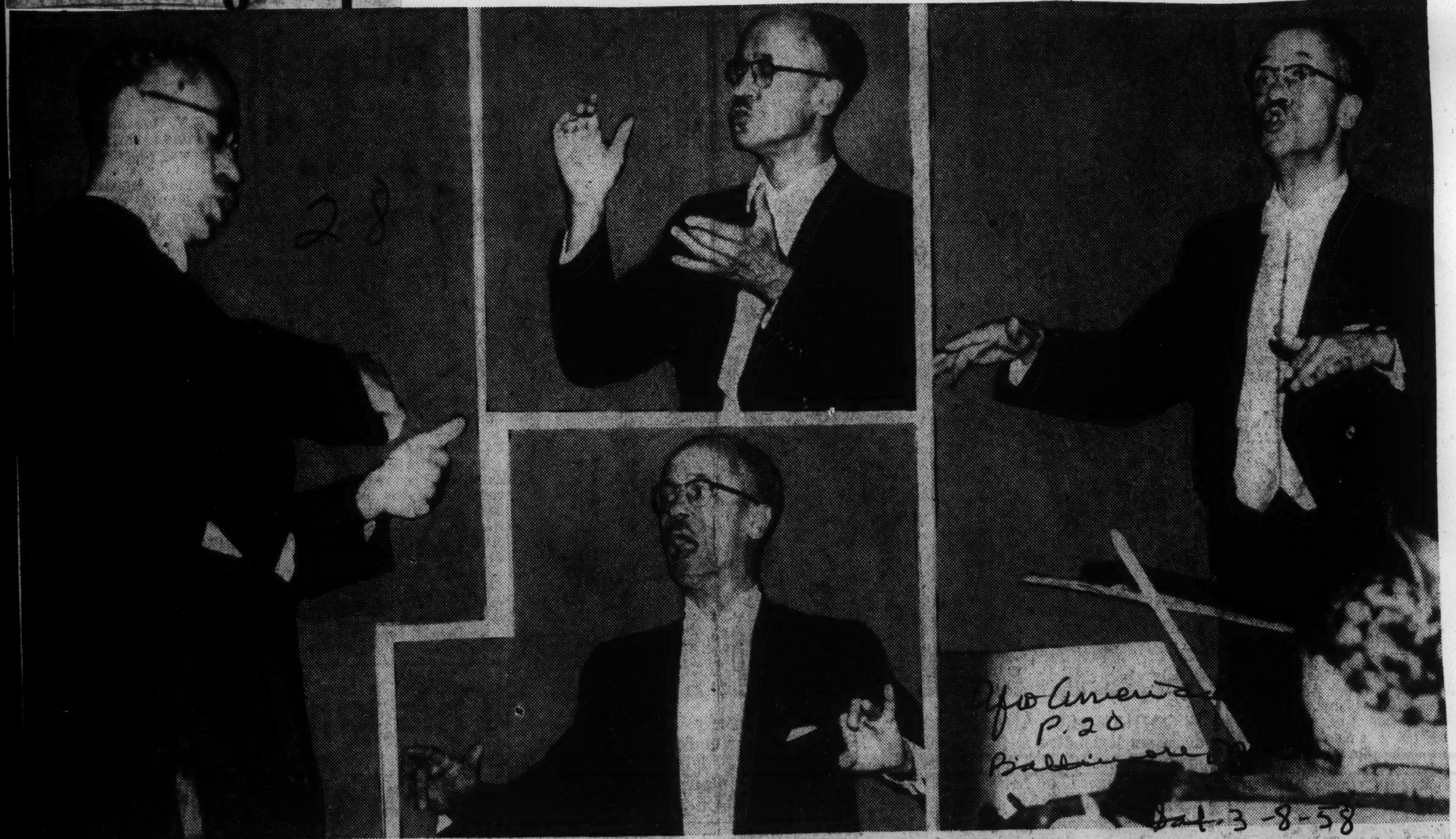
Howard's Warner Lawson——The Man With Music In His Fingertips



HARD WORK DOES IT — Dr. Warner Lawson, dean of the Howard University School of Music, demonstrates four characteristic poses of conducting as he directs the 103-voice Choir. Photos were taken when he conducted the Choir and the National Symphony Orchestra at Constitution Hall earlier this season.

Warner Lawson has rare distinction as a conductor

By ERNEST MATTHEWS

WASHINGTON

From the stage of Constitution Hall, Dean Warner Lawson periodically conducts the National Symphony Orchestra combined with the 150-voice Howard University Choir in all their concert majesty.

DEAN LAWSON, 54, is unique in that a symphony conductor often conducts a combined orchestra and choir, but seldom does a choir director conduct both.

Although Marian Anderson was denied an appearance on the same stage in 1939, Dean Lawson has been guest conductor for three seasons since 1955 ("Carmina Burana") without first-of-his-race fanfare.

(Miss Anderson has appeared there several times since that incident and is scheduled for a March concert there)—Editor's note.

* * *

THE LAST time he conducted the combined choir and symphony orchestra was in November, presenting "The Triumph of Aphrodite" in its first Washington performance.

"You can get anything done if you're willing to work at it hard enough," is Dean Lawson's basic philosophy.

Also dean of Howard's School of Music, he says "work is my hobby."

His work (music) demands almost all of his tall, wiry energy. But he still finds time to play piano in an occasional recital or relax at home, 2213 Fourth St., NW, with his wife, Nellie, an English teacher, and two sons, Warner Jr., 17, a Howard freshman, and Lyn, 13, a St. Anthony Catholic School student.

The oldest son, Raymond, 21, attends Pratt College of Art in Brooklyn, N.Y.

* * *

THE FAMILY has a summer home at Highland Beach and spends the vacation period fishing and boating.

The Howard University Choir, however, is Dean Lawson's major project which he has made one of America's most notable choral ensembles.

Considered the most promising among the young choral directors on the American scene, Dean Lawson 15 years ago arrived at Howard University from North Carolina A. and T. College where he had served as choir director.

* * *

WITH HIM came a rich heritage and background in music. Born in Hartford, Conn., in 1903, the son of an outstanding pianist father and outstanding Fisk soloist mother (both still active in music), Dean Lawson was graduated from Fisk and earned his bachelor's degree in music literature under Bruce Simonds at Yale.

In 1930 he went to Berlin, Germany, and studied with the famous pianist and teacher, Artur Schnabel.

* * *

LATER HE joined the Fisk University faculty, then earned his master of arts degree in music under Archibald Davison at Harvard University.

* * *

ARRIVING AT Howard University in 1942, Dean Lawson, a strick disciplinarian, developed the choir, formerly conducted by Miss Lulu Vere Childers, into an ensemble "which revels with ease and splendor" from Bach to Brahms, from Tennessee folk music to the most fervent spirituals.

Not only has the choir ("the finest I ever conducted") during the years produced such notables as Lawrence Winters, Charlotte Wesley, June McMechen and Louise Burge, it has appeared before small town audiences, filled local and network radio and TV spots, kept Red Seal recording dates, performed regularly at the university and filled requests on stages in the following cities:

Boston, Providence, New Haven, Hartford, Bridgeport, Stamford, New York (Carnegie Hall) Baltimore (two appearances with the Baltimore Orchestra), Harrisburg, Richmond, Raleigh, Durham, Columbus, Indianapolis, Gary, Chicago and Detroit.

Last January the choir premiered the "President's Prayer," which the President and Mrs. Eisenhower attended at Constitution Hall and led the audience in a standing ovation for Dean Lawson and the choir.

Last April, the choir, praised for attaining the "first choral honors in academic circles," marked its seventh consecutive featured appearance with the National Symphony Orchestra.

* * *

DEAN LAWSON and the choir ("yes, the finest I ever conducted") led off with the world premiere performance of Howard Hanson's "Song of Democracy." They also combined with the National Symphony to present the difficult Beethoven "Ninth Symphony."

There have been repeated requests for return engagements all over the country, but one of the major problems facing Dean Lawson today is that of finding time to fill requests.

He is a conductor whose work is his hobby. Recently he was cited by the Washington Board of Trade for "great contribution to Washington artistic life."

Dean Lawson now rehearses the 150 voices eight hours a week between classes (no academic credits; just cooperative spirits) for four forthcoming final concerts of the season.

* * *

PRESSED WITH activity but self-contained at all times, 54-year-old Dean Lawson has juggled his schedule to make forthcoming guest conductor appearances at the All-New England Music Festival at Dover, N.H., March 20-22; the Virginia State Choral Festival at Virginia State College, March 28; and the Scandinavia Music Festival at Wilmington College, Ohio, this Saturday (March 1).

Thus Dean Lawson left Washington yesterday (Thursday) as conductor of one of the "most notable choral ensembles in the music world" and to make further contribution to artistic life for which he has been praised highly by critics all over the country.

Spirituals Society Concert

Lowcountry Negro Songs Live Again

By CHRISTINE CHAPMAN

The rich melodies of the Lowcountry Negro were revived again last night as the Society for the Preservation of Spirituals presented its first concert of the spring season at the Footlight Workshop.

Dedicated to keeping alive the songs of the plantation Negroes, the 50-member society performs with the authenticity of association. They either remember the songs from the cooks and nurses of their childhood or learned them from parents and relatives who had left the plantations for Charleston living. The untrained singers emulate the enthusiasm of the Negroes by spontaneously clapping their hands and patting their feet and rising and rocking to the rhythm of the music.

Last night's program included a variety of moods: from the lively "Hice duh Winduh, Norah" to the sweet mourning quality of such spirituals as "Jesus Gwine Mek up muh Dyin' Bed." All of the selections exhibited the richness of the Negro vernacular and rhythms.

Dressed in antebellum gowns, the ladies made a gay group in pinks and greens and blues. The gentlemen wore black frock coats and ruffled shirt fronts. Augustine T. Smythe introduced the program.

For 35 years this distinguished society has been reminding communities throughout the country of the nation's heritage. Tonight it will give a concert in Savannah and on March 28 it will present its final spring program here at the Footlight Workshop on 20 Queen St. at 8:30 p.m.

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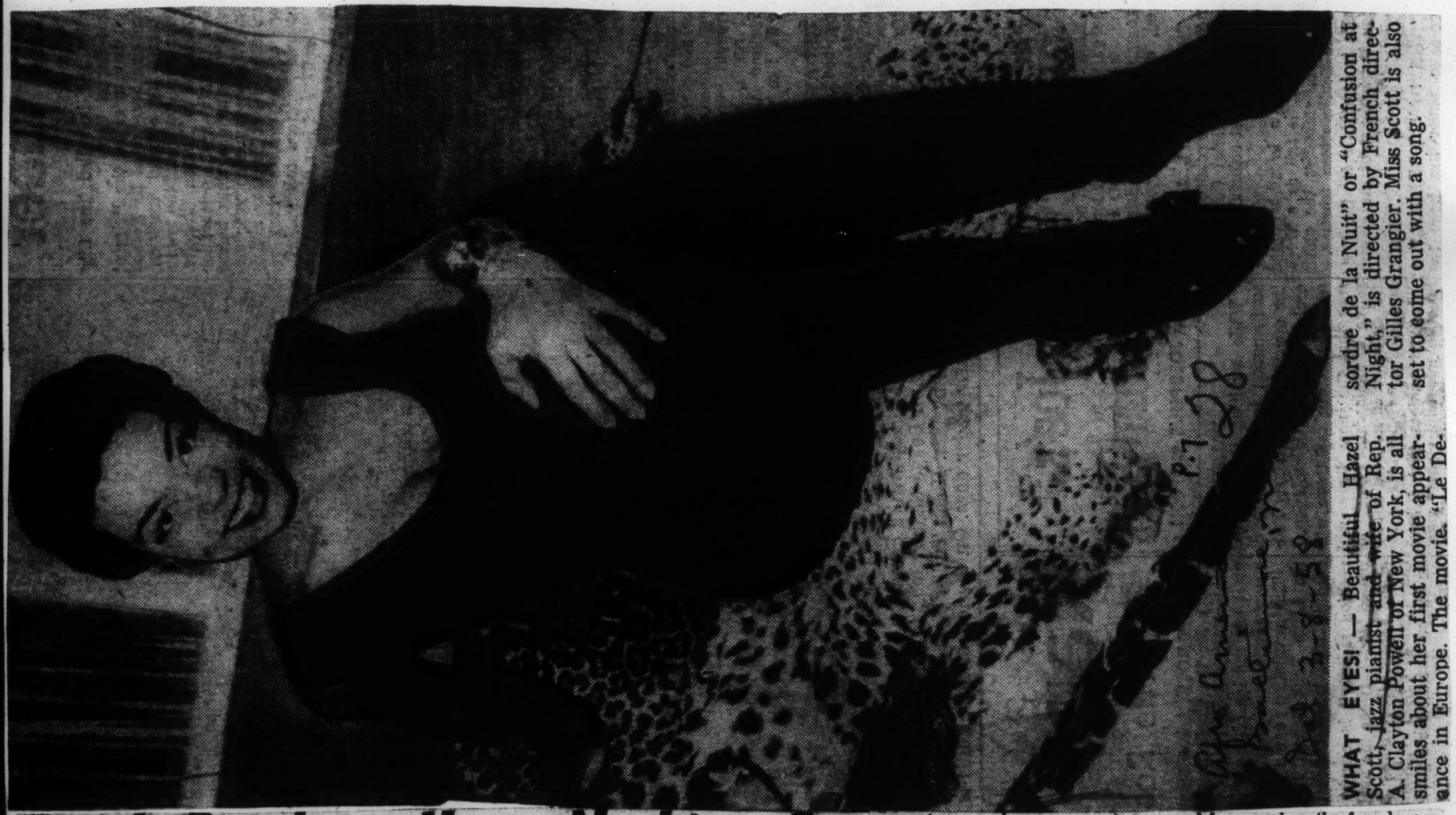


WHAT EYES! — Beautiful Hazel Scott, jazz pianist and wife of Rep. A. Clayton Powell of New York, is all smiles about her first movie appearance in Europe. The movie, "Le Desordre de la Nuit" or "Confusion at Night," is directed by French director Gilles Grangier. Miss Scott is also set to come out with a song.

Smith Brothers Have Nothing On Smith Sisters But Cough (Drops)

Defender Chicago, Ill. Sat. 3-15-58

By HILDA SEE

Many, many years ago a famous name for a patented medicine was "The Smiths" a sort of guarantee against coughing too much. The same period produced another group of Smiths, only girls, whose claim to fame was the elimination of blues via the singing route. They were just as famous as the "Brothers" and just as much kin — no kin at all — save for dealing the same product, in their case, singing the blues.

The Smith, not sisters, but for convenience we'll call 'em such, were Mamie, Bessie, Trixie and Laura, tops of all times for their blues chirping. Original of the Smiths was Mamie who rose to fame on her sining and dropped out of the picture because she refused to sing — on a suggested disc recording seession, that is. The story is quite interesting.

Mamie, tops in blues singing, decided to try for a legitimate stage roll with its debut set for California where no stage show dared attempt a run at the time. In those days, much more so than today, all California was on the movie kick. But producers of the proposed play and Mamie's handlers agreed to take the gamble. The show proved a terrific hit and success for almost a year.

In the meantime, another blues singer had arrived on the scene under the name of Bessie Smith whose recordings were terrific. So when Mamie returned east her recording agency decided Mamie should emulate the Bessie Smith style that had the whole nation excited and record several records. Mamie became furious at the suggestion that she follow in the newly styled footsteps of another singer and refused to make the recordings. What followed is best described in the story of how Mamie was more or less blackballed from recording row and shelved while she thought the offer over. She was never convinced and this came near being the end of Mamie Smith. Her subsequent personal appearance tours in Negro theatres mostly, was the only revenue that came her way after the recording rebuff.

However, Bessie and Mamie had no copyright on the name Smith. There were others by same name who had their own claims to fame. Trixie Smith, no relation to the above pair was quite a blues singer in her own right. Like the others she was a prominent fixture on the old TOBA circuit and a "name" on the earlier recordings as well. And the same may be said of Laura Smith. Ask old timers who witnessed shows at Chicago's old Grand and Monogram theatres the Lafayette in N. Y., the Styles in Georgia and the Howard in Washington for their favorites of that time and there is a good chance Laura and Trixie Smith will flow from their tongues.

No, those medicine brothers have no copyright on the name "Smith." There were others of equal fame and on the female gender side. They were great doctors for people suffering from the "dump" disase. Sufferers merely sat back and listened to one of the recordings on old "Black Swan," "Paramount" or one of the Smiths and their "in the dumps" was no more.

The Count's Newest Is a Gas

A WISH has been granted. The greatness of the Count Basie band has been freshly established. After a series of rehashs and unwindings of old tapes, we have a new statement that takes precedence over everything issued in the past 12 months.

It's Roulette's album called simply Basie (R-52018). You can't miss this one. The cover picture is a great flaming mushroom cloud exploding the letter BASIE, appropriately in a light shade of blue.

You'll find the blues represented in the 11 arrangements by Neal Hefti. After Supper is that nice kind of settling down music. But dominating the album is the great brass, reeds and rhythm; big biting sounds that hit you where that tapping toe is. On a thing called Splanky, Hefti splits the band for an answering routine that couldn't be crisper.

And it's nice to have the Kid from Red Bank back at the piano. That piece, named for Basie, is the happy opener. The Count romps at the keyboard with the bass chasing merrily. The piano-bass interplay is used throughout the album. Catch

COUNT BASIE

...fresh approach

the bass underlay on Duet which features muted work by Thad Jones and Joe Newman against fat brass.

Album notes neglect a rundown on the band personnel, but I wager it's Sonny Payne putting down the drum beats.

Gentlemen, the album is a gas.

The Kid from Red Bank, Duet, After Supper, Flight of the Foo Birds, Double-O, Teddy the Toad, Whirly-Bird, Midgie, Splanky, Pantail, Lil' Darlin'.

ANOTHER WEEK, or two and we will be hearing the Ella Sings Ellington that's been packaged by Norman Granz. It's one of those sessions that somehow can't miss. To help promote the event, Verve Records has offered 10 free copies to Herald readers. All that's needed is a letter (under 200 words) about Ella's recent album of ballads called Like Someone in Love or about any of the 14 albums issued on the 1957 jazz festival at Newport. It doesn't matter whether you like the album or not. The 10 most provocative letters get the Ella Singes Ellington albums.

STRICTLY OFFBEAT is a new Atlantic album that offers a jazz concert version of The Music Man by Jimmy Giuffre and His Music Men (Atlantic 1276). The first-grade reeder worked over the Meredith Wilson score of the Broadway musical smash and has produced a triumph of his own. It is his baritone sax that carries the weight of the Seventy-Six Trombones, one of the 11 numbers from the show. Little swing here. But an imaginative set of writings.

Organ was church music 'til Bill Doggett

NEW YORK—Until Bill Doggett came along the organ was regarded strictly as an instrument on which church music was rendered or one that enlivened circuses.

But when the former arranger-pianist for the Ink Spots gave it his unique touch that made it jump and swing, the music world suddenly realized that it was as important to jazz as the tenor saxophone or trumpet.

• • •

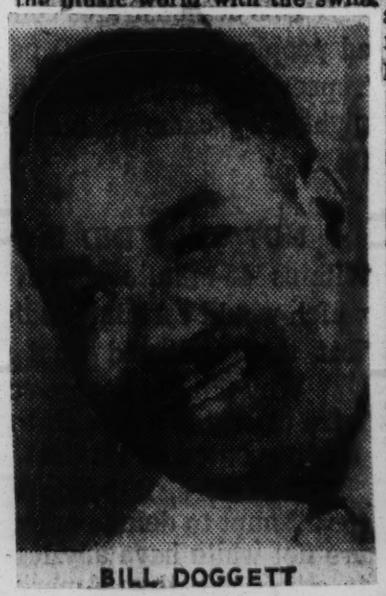
STATISTICS SHOWS that six years ago there weren't more than six organs in cocktail lounges. But, today, it's estimated that over 5,000 of them are featured in niteclubs, taverns, theatres and in use by big bands.

When Philadelphia-born Doggett started developing an appreciation for music when he was 9, the trumpet was his first choice. But with the family finances being slim he had to content himself with their old, beat-up piano.

• • •

AFTER A stint with Lucky Millinder and Louis Jordan's bands the urge to revolutionize the music world with the swing organ bit him. At first it was hard selling cafe owners the idea of booking him, but when he started drawing crowds this false notion vanished into thin air.

And when he struck it big with his Honky Tonk song on King records two years ago, the Hammond had really arrived. Since then Doggett has copped numerous music awards, set theatre boxoffice records and is still the "hottest" attraction in show business with his swinging group.



BILL DOGGETT

Magazine Extols Spiritual Meaning Of Negro Songs

LYNCHBURG, Va. — (ANP)—The February issue of The Expected, monthly magazine edited by Dr. M. C. Allen, featured the choir of Virginia Theological Seminary and College, under the direction of Robert A. Davis, former member of Wings Over Jordan.

The lead editorial on "The Power of Music" paid tribute to the choir and its director. The editorial was also an eloquent tribute to Negro musicians and an exhaustive interpretation of Negro music. The editorial said:

"Racially speaking, the Negro's soul is the most sensitive to the creativity of music. Racially, his contributions extend from the symphony of Beethoven to Beale Street jazz and

SPIRITUAL MEANING

In another article in The Expected entitled "Music, The Language of the Soul, African Origin, Henry Holland writes of the spiritual meaning of Negro songs. He relates these songs to the patience, forbearance, love, faith, hope and assurance of Negroes.

Mr. Holland, who is director of the Department of Negro History at Virginia Theological Seminary and College, says Ballanta, an African native, has found many African melodies having 12 to 16 measures without the use of one repetition.

"The African Negro brought to America his native musical instinct and talent," Mr. Holland says. He adds: "The Negro spirituals, with their marked rhythmic quality, possess all the fundamental characteristics of African music. However, the Negro spirituals go a step beyond African music because they are more melodius and harmonic in their development and form."

28 1958

Adele Addison, brilliant soprano, is one of the soloist in the presentation of Haydn's great oratorio, "The Creation," in a special Easter broadcast by the New York Philharmonic symphony orchestra on CBS radio Sunday, April 6. Robert Shaw will conduct and the famed Robert Shaw Chorale will provide background.

Miss Addison is considered one of the nation's most outstanding soprano concertists.

Song Writer Completes A Lecture Tour

Thomas A. Dorsey, nationally known gospel song writer, musician, lecturer and president of the National Convention of Gospel Choirs and Choruses, Inc. has just completed his annual tour.

Dorsey gave countless demonstrations and directed concerts in many of the nation's leading churches during the six week tour which covered Kentucky, Ohio, Georgia, New York, Pennsylvania and the nation's Capitol.

Dorsey, who directs the famed Pilgrim Baptist Gospel choir in Chicago is often called the father of gospel song writers and has written more than 400 songs including "Precious Lord, Take My Hand," and "There Will Be Peace In The Valley."

Many of the country's leading singers include his songs on their programs.

Red Foley, Pat Boone, Mahalia Jackson, Elvis Presley, Eddy Arnold, Tennessee Ernie Ford, Guy Lombardo, Camilla Williams, Billy Graham, and Sister Rosetta Tharpe.

Dorsey will hold the 1958 board meeting of the National organization April 22 - 25, at the New Light Baptist church, at 30th and Cobb sts., Detroit, Mich.

She Was A Guest Star

Muriel Rahn was one of the headliners guest-starring on the recent annual New York City Center Showcase production.

Miss Rahn, whose recent New York Town Hall concert was a rousing success despite the fact it was held on a night which saw the worst New York blizzard in ten years, did an excerpt for the 'Showcase' from "Carmen Jones" which she performed on Broadway several seasons ago.

Who's Who in Iowa

Ernest (Speck) Redd, Pianist, Has Been A Top Professional Musician Since He Was 12

By Mrs. Frances Hawthorne

This is the eighth in a series of articles featuring Negro first, leaders and outstanding personalities in Iowa who are excelling in civic, professional, business, religious, educational, fraternal and entertainment fields.)

In the field of music, Des Moines' Ernest (Speck) Redd, 45, 1753 Walker Stree, has spotlighted a name for himself in just about every nook and cranny.

Since the early age of 12 when he led his first band in his home town, Columbia, Mo., Speck Redd as he is more familiarly known, has been skipping along the music keyboard as band and combo leader, music director, pianist, teacher, composer, radio, television and record-tist, accompanist, entertainer, lecturer, arranger, author and singer of commercials. After living in and working with this steady diet of music the well-known pianist-entertainer sits down

SPECK REDD

and relaxes in music, too.

28 Years of Teaching

Speck Redd's astonishing musical career is based chiefly on preparatory and music study at King's Conservatory in Hannibal, Mo., and under Professor Joseph Drake of Omaha, Nebr.

For 23 years Speck Redd has been teaching functional keyboard harmony and has authored three books pertaining to that phase of music. However, he specializes in teaching adults and gives daily private lessons in his music room at home from 9:30 a.m. to 6 p.m. with the aid of two assistants, Mrs. Barbara McMurray and Mrs. Peggy Earrotti.

Famous Pupils

Among his more nationally known famous pupils are Roger Williams (Des Moines' Louis Weertz) and Louis Bellison (Pearl Bailey's drummer-husband) But chiefly people from all walks of life, housewives, teachers, doctors, etc., who have never played before but are seeking to learn and relax with music, come to him for lessons.

Roosevelt High

In addition he has taught evening classes in modern keyboard harmony at Roosevelt High for 9 years and also at East High several years.

After breaking into the professional music world at 12 years old, Speck Redd became a radio artist during high school days with Raido Station KFRU at Missouri University in Columbia.

Earl (Fther) Hines

Then he traveled all around the country with the Orpheum circuit composing and arranging music for "Calloway Revue." In his traveling on stage he served for four years as accompanist for George Dewey Washington and also supplied arrangement services for the late Earl (Father) Hines band.

Own Orchestra

After quitting the stage he got his own 10-piece orchestra, called "Ernest Redd Serenaders" billing themselves as "exclusive but not expensive."

Since coming to Des Moines in 1942 Speck Redd has composed both popular and classical works, for Leeds Music Company. He wrote a symphony based on the history of Ethiopia which took him five years to finish.

Radio, TV Artist

In Des Moines Speck Redd is more widely known among TV fans for his radio and television show, "Speck Redd plays", several years ago. A feature of his show was telephoned requests for songs from home viewers and listeners. Out of the more than 4,000 songs that the inimitable entertainer knows, he was only stumped once and that—because the song had the same title as another.

Records Now

Although he has no TV show at present he is still affiliated with KRNT-TV and records chiefly for radio. He has even done singing commercials for several sponsors. He still has his 3-piece combo, "Speck Redd's Trio, which he has had since 1942 and concentrates on intra-state engagements.

The man who has added much culturally to his city, has served four years as pianist for the Fellowship Chorus of Corinthian Baptist Church where he has been a member since establishing residence here.

Fabulous Piano

To go along with his fabulous career is an equally fabulous piano, an Ainsley Dyna-Tone, electronically controlled, with round tapering keys. It has a hi-fi record player built in, so when he's composing, he can get an immediate playback if desired. In addition it's wired for TV and four types of radio. When closed it turns into a buffet and is reported as the only one of its kind in this part of the country.

Devoted to Family

Speck Redd is as equally devoted to his family as to music, and has turned down tempting offers because of his determination to keep his home roots in one place, as few musicians find it possible to do.

He and his wife, Meta, a native Missourian too, have two children, Edith Mae, 21, studying makeup artistry at Syd Simmons school in Chicago, Ill. and a son, Ernest III, 13, a student at Amos Hiatt.

Hobby—Electric Trains

Cultivating a lifetime hobby of electric trains, Speck Redd has 13 complete trains, a complete city and miles of track in one-and-a-half rooms in the basement of his home.

Although he looks upon "Rock 'n' Roll" music as a passing fancy he has a healthy regard for modern music and esteems George Gershwinn and Duke Ellington as pioneers in modern music theory and the greatest musicians of our time.

Four Mathis discs among top sellers

NEW YORK — Johnny Mathis, Columbia Records recording artist, has waxed five LP's for the label.

Four of these are on this week's "Best Selling Pop LP" chart.

The singer's latest effort, "Johnny's Greatest Hits," is in the number two slot. "Warm" is number 10. "Goodnight, Dear Lord" is in 14th position, and "Wonderful, Wonderful" is number 24.

The singer's first album effort for the label was "Johnny Mathis," and an EP from that album is in seventh place on the "Best Selling Pop" EP chart.

Only other artist during the past year to have four albums on the best selling chart for the same week is Frank Sinatra

Cole Heard In Songs At Orchestra Hall

By THEODORE C. STONE

Joseph Cole, one of our most accomplished singers who has been singing in Metropolitan Chicago for the past 20 yeads was heard in a recital Sunday evening, May 4, at Orchestra hall.

Cole's career began in the concert field when he graduated from Wendell Phillips High school, and he has consistently studied and worked in this field with some of the most widely known voice teachers not only in Chicago, but Detroit, and New York.

Several years ago he was advised to turn his attention to the tenor repertoire, and has worked in that range since.

Having started as a baritone Cole sang at recitals in Times and Town Halls, in New York following recitals here in Kimball and other centers where large audiences have always responded to him.

On this occasion however, Cole offered songs by Handel, Purcell, Schubedt, Brahms, and some English songs by Charles Griffes, in which he disclosed fine qualities of musicianship and serious application of time and attention to details.

It was in such songs as Mid October by Yale Smith, and in the new and interesting song My Country Is The World, by Lora Aborn that he captured the inherent quality of the modern idiom they contained.

After the intermission Cole sang five effective French songs by Francois Poulenc and was found to feel the pudre intellectuality which these songs contained.

These were songs in contrasting moods and the singer quite established the mood of each with carefully planned climaxes.

Cole has also at his disposal a flare for projection of the mood of his songs that one is not likely to encounter too often, and while his voice was not as smoothly projected on this occasion as it has been found to be in previous recitals, he was able to give a feeling for drama and line to most of the songs heard for this review.

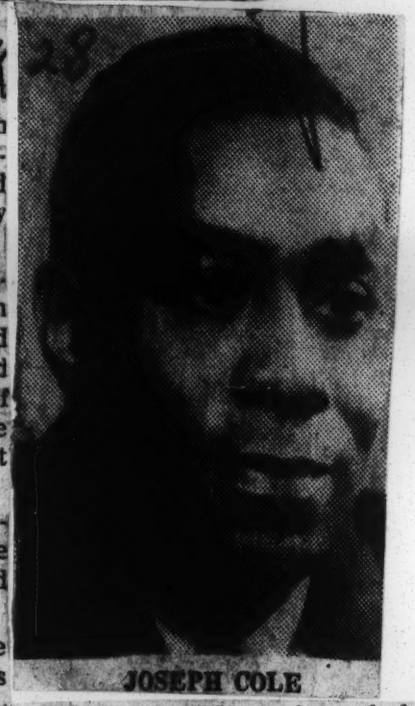
Three rarely sung spirituals, "Is There Anybory Waiting at The Beautiful Gate?"; "Wayfaring Stranger" and "Let It Shine" which had been arranged by the singer found willing hearers and the audience was so moved that he was required to sing an encore.

The encore was "Let Us Break Bread Together."

William Browning was an exceptional accompanist and played all of his pieces with excellent quality and beauty of tone. He is one of the city's finest accompanist.

Proceeds from the recital were donated to the Building fund of Mount Eagle Baptist church, where Cole is the director of the Senior Choir.

Bertha Ott was in charge of the management of the concert.



JOSEPH COLE

28 1958

Movies

Factual Satchmo, Fictional Tahiti

By WILLIAM K. ZINSSER

Most of the movies that come out of Hollywood are fables which have little reality, fictional games built around the popular forms of love and violence. Truth is hard to achieve on the screen, and it often turns up in unexpected corners.

In the recent flow of ordinary films, for instance, one that stands out for its honesty is the second half of a double-bill at the Victoria, called "Satchmo the Great." The top half is "The Last Paradise," a documentary about the South Seas. An Italian team went there to make it, and this ought to be a guaranty of authentic detail. Instead it is largely phoney.

How do these changes of value come about? A closer look at these two films—and a new picture about Africa, "The Mark of the Hawk"—may yield a few answers.

"Satchmo the Great" is, at first glance, only a job of reporting. It is an account of Louis Armstrong's foreign tour in 1956. Edward R. Murrow and Fred W. Friendly made the film for their CBS-TV show, but used only a fragment. Now it lasts almost an hour.

It is an irresistible movie. This is because it captures on the screen, without any artifice, an irresistible personality. Louis Armstrong, arriving in a European capital, brings to the crowd his own gift of joy. It is not just that he is a great artist whose music the people want to hear. He is an exuberant man, glad to be there, behaving naturally, not putting on an act.

Playing his trumpet and singing before huge throngs in London, Paris, Milan and other cities, he is having as good a time as his listeners. He is never self-conscious, and it would not occur to him to analyze his ability to charm the world.

Murrow does try to extract from Louis an analysis of jazz, but it's not easy. Asked to compare gut bucket and boogie-woogie, Armstrong hesitates, as if he had never considered the point in academic terms.

Then he begins: "Well, anyway, you take the boogie-woogie. There is a . . ." (he thumps his foot in a certain rhythm). "And the gut bucket is . . ." (he hums a few bars). "They're both swingin', you see, so that's us. You know, you can pat your foot to it? Jazz is a variety of all good music, and the only way you can sum up music . . . you see, they put two things in music: good and bad. Now if it sounds good, you don't worry what it is—you are just goin' to enjoy it. See what I mean? And anything you can pat your foot to is good music."

That's no textbook definition, but it makes its point. In fact, as Louis rambles on about other aspects of jazz—humming, tapping and singing whenever words fail him, as they often do—it is obvious that music is not just his profession but his whole life, and here the secret of his genius stands revealed.

The most exciting part of the film is Armstrong's visit to the Gold Coast. His infectious humor and easy grace, which win over old African chiefs and a crowd of 100,000 in the main square of Accra, are worth any number of diplomatic missions. This is more than a case of jazz coming home to its origins; the credit belongs equally to the man who brought it home, and the strength of the movie is its truth.

"Last Paradise"

Just the opposite approach went into "The Last Paradise." The producers took their cameras to Polynesia, shot some beautiful color scenes of the islands, and then contrived some quaint legends for a story line. Some of these involve a boy who leaves his atoll to seek the high life in Tahiti. Others involve a young couple who meet and marry in florid rituals.

The movie fails to grasp the nature of life in the South Seas (this reviewer traveled widely in the islands a few years ago), and even to the non-traveler it will seem artificial. The same thing was true of another recent Italian documentary, "Lost Continent," which invented various tales of Indonesia.

Invention is not necessary. There are enough real legends in Indonesia and the South Seas to fill a hundred movies, all more colorful than fiction. Truth is available to the film-maker who looks for it. It is not achieved by the outsider who imposes his own idea of glamour on an alien culture.

Imaginary Thanksgiving

One can imagine how these Italians would make a documentary film on the United States. They would concentrate on our major festivals, like the Fourth of July, implying that fireworks are a normal feature of our summer nights, and on our photogenic rituals like Klan raids and tar-and-feather sprees. Or consider how they might line up a Thanksgiving sequence:

Producer: "Let's open with a tribe of Indians coming to the door of a New England house for Thanksgiving dinner."

American adviser: "But I'm afraid that isn't done."

Producer: "Nonsense! Everybody knows about that quaint American ritual. Get me a dozen Indians—it'll make a really colorful scene."

Adviser: "We don't have any in this part of the country. I suppose we could hire some extras and give 'em a paint job."

Producer: "Sure, that's great. Just so it looks authentic."

Finally, a film opened at the Paramount the other day called "The Mark of the Hawk," which is worth mentioning in this connection. It is a British picture, made in Nigeria in color, with American Negroes in the star roles. It is a fictional story of any African colony in which the rumblings of freedom are beginning to divide men of different races and ideas.

But though it is fiction, it deals with issues that are real. In fact, it manages to see all sides of the situation with fairness and sympathy. It's obviously an honest job—so honest that it is often naive, especially in its emphasis on Christianity as an answer.

It is a neat coincidence that juxtaposes these two movies in the same week. One producer goes to Polynesia to make a documentary that turns out to be mostly fiction. Another goes to Africa to tell, under the guise of fiction, a story that is absolute fact.

THE NEW MOVIE

WILLIAM K. ZINSSER

'Satchmo' and 'Paradise'

VICTORIA THEATER

"The Last Paradise." A screen play written and directed by Folco Quilici, produced by Golfiero Colonna, an Aidart Production in Ferraniacolor. Also, "Satchmo the Great." A documentary with Louis Armstrong, Edward R. Murrow, Leonard Bernstein and W. C. Handy, produced by Edward R. Murrow and Fred W. Friendly. Released by United Artists.

TWO NEW films opened yesterday at the Victoria, one of them a color glimpse of Polynesia called "The Last Paradise." Since the South Seas cast an automatic spell, you might think that this would be the better half of the bill.

But somehow the job has been botched—an almost impossible feat—and the man who does the bewitching is the star of the second feature. His name is Louis Armstrong and the picture is called, quite properly, "Satchmo the Great."

This is a film that Edward R. Murrow and Fred W. Friendly made for CBS-TV, and though television is Hollywood's mortal enemy, it has made a fine gift to the movie house in this case. Satchmo is irresistible, and this account of his 1956 tour, from the staid concert halls of London to the throbbing squares of Accra, records a diplomatic victory that the State Department envies.

Satchmo's arrival by plane in a foreign capital is something to see. His bountiful personality acts on the crowd like a happy potion, and when he gets down to playing the trumpet—this never takes long—he is the undoubted king of jazz, no matter what country he happens to be in.

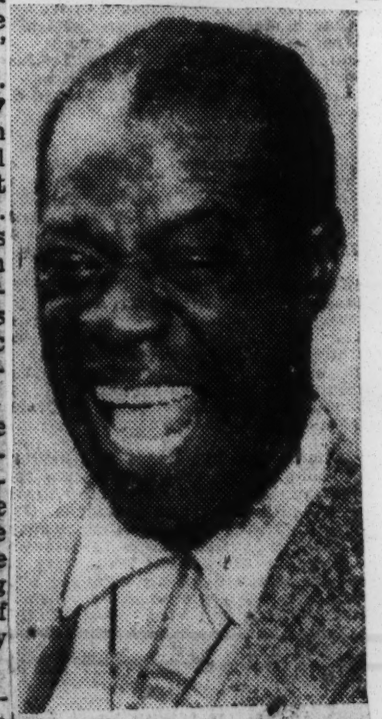
He conquers the Zurich airport immediately with "The Saints Go Marching In." A rendition of "Blueberry Hill" in a Helsinki auditorium breaks an attendance mark long held by Sibelius, and there are equal triumphs in London, Milan and a place called "Votre Music Hall" in Paris. In every case the faces of his listeners prove that good jazz can cross any national boundary.

* * *

At one point Murrow asks Armstrong to analyze his art, and the great man's answers—tumbling out half in words, half in music, but always with fervor—demonstrate that jazz is not something to explain, but something that a musician carries in his bones.

Asked to distinguish between gut-bucket and boogie-woogie, he tells Murrow, "Oh, I don't know, Daddy—they're both rhyth-m-atical." When Murrow seeks a more precise clue, Satchmo pins it down once and for all: "There's only two things in music: good and bad. If it's good, you don't have to worry what it is."

Armstrong's sheer enjoyment of life—his dancing eyes and boundless smile—dominate the film, and he reaches a peak of



Louis Armstrong in "Satchmo the Great," at Victoria.

exuberance in the Gold Coast. He exhorts old African chiefs to dance to his piping; he holds transfixed a concert-hall crowd of handsome African men and women, and he plays outdoors for an incredible crowd of 100,000 people whose sense of rhythm is contagious. Here jazz

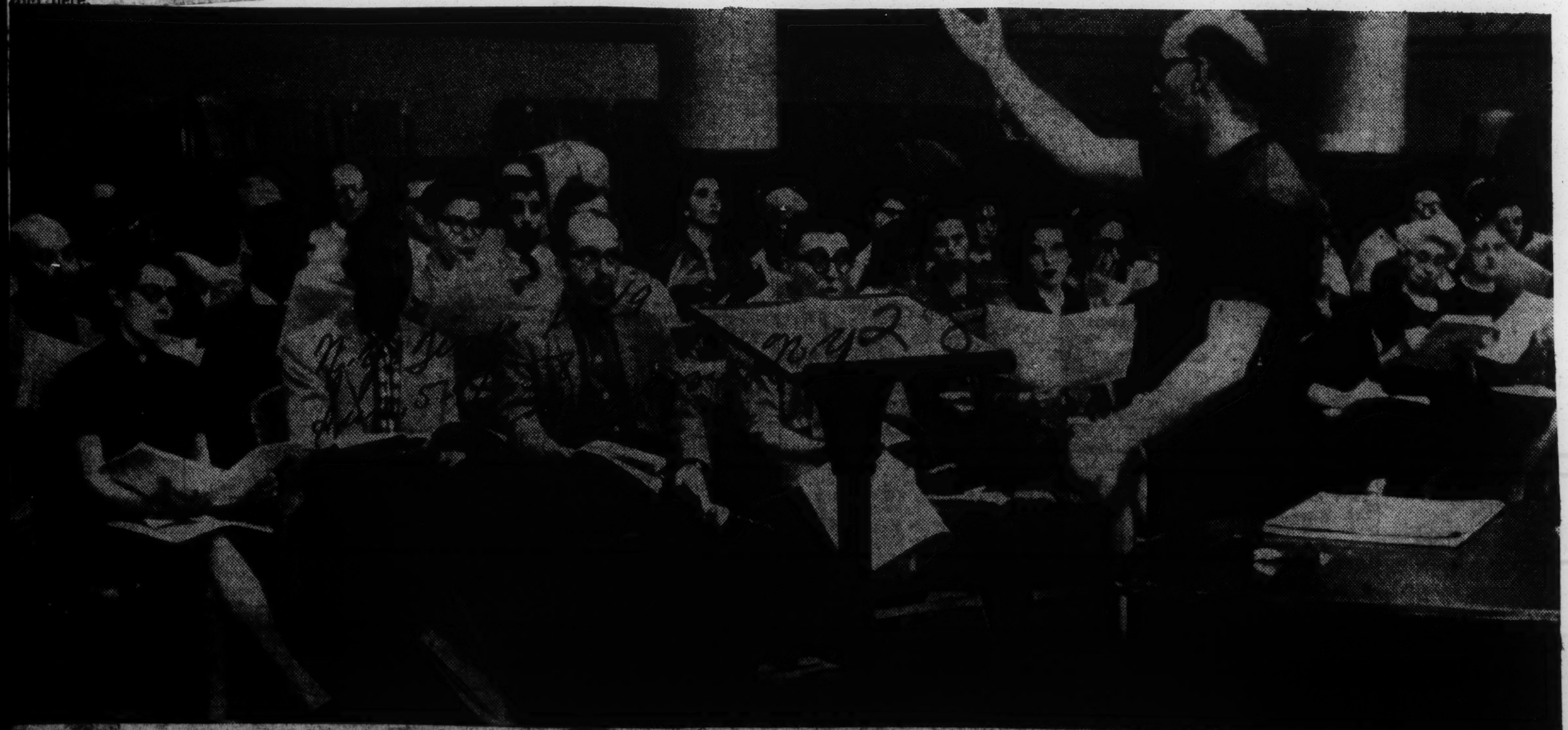
seems to come home to its deepest origins.

* * *

Longer and more pretentious, "The Last Paradise" is a hodgepodge of Pacific rituals that bored even this reviewer, who has traveled in the South Seas and is pitifully grateful for any reminder of those graceful islands.

After a vivid but irrelevant sequence on remote Pentecost Island, where the young bucks jump from a tower to prove their courage, the film spends a day with the pearl-shell divers of the Tuamotos, and then strays over to Tahiti and the neighboring Bora Bora, pretending to be one boy's search for the good life in Polynesia.

He goes about it in the wrong way, and so do the producers of the film. They have caught little of the beauty and none of the languor of the islands; their invented narratives are artificial, and even the music is spurious. There are dozens of intoxicating tales of Polynesia to be told on film, but unfortunately they are not told here.



Esmond Edwards

INTERRACIAL CHORUS AT WORK—Conductor Harold Aks and his choral group prepare works by André Singer and Haydn which they will present tonight at Carnegie Hall.

28 1958

Velma Johnson Will Sing With Atlanta Pops

Daily World

By JACOB J. WORTHAM

Velma Johnson, promising young Atlanta mezzo-soprano, was chosen along with twelve other Georgia musicians, vocalists and pianists last Saturday, to appear as guest soloist with the Atlanta Pops Concert Orchestra and Albert Coleman during this summer's concert season.

Tues 5-27-58

Auditions were held on the roof of the Dinkler Plaza Hotel before Mr. Coleman and Bob VanCamp of WSB radio and television.

Atlanta Ga

75 CONTESTANTS

This year's guest artists were chosen from a group of 75 contestants and Miss Johnson, the only Negro contestant, will be the first Negro woman to appear in the Atlanta Pops Concerts since they were originated in 1946.

In previous concert series, two Negro male vocalists have appeared. Pops Concerts are held at the Fox Theatre on Sunday afternoons during the summer months, and admission is free of charge.

NATIVE OF ATLANTA

Miss Johnson is a native of Atlanta and attributes her musical ability and inheritance to her mother, Mrs. Bernice Dorsey Johnson, also an accomplished musician and director of music. She serves as director of choirs at Greater Mt. Calvary Baptist Church where her father, Rev. B. J. Johnson, is pastor, and has appeared as guest soloist for Turner Theological Seminary of Morris Brown College frequently this year.

She also served as guset soloist for National Sorority of Phi Delta Kappa during its regional meeting in Atlanta recently.

In private life, Miss Johnson is Mrs. Velma Johnson Henson and the mother of two children, Stanley and Sharon Henson, who are fourth and first grade pupils, respectively, at Berean Junior Academy.

MUSICAL ADVISORS

Miss Johnson's musical advisors [illegible] Dr. Willis L. James of Spelman College, Dr. Henry Mullinex of Mullinex Music Studio, Dr. [illegible] of the University of Georgia and the Atlanta Opera Arts Assn., and she is [illegible] John D. [illegible] of [illegible] Studio.

28 1958

Sarah goes to Brussels; compliment of Newport

NEWPORT, R.I. — About 35,000 fares, totalling an estimated $150,000 at the recent Newport Jazz Festival, will send singer Sarah Vaughan to the Brussels Jazz Cavalcade this month and aid four other projects as well.

Miss Vaughan, acclaimed as the nation's top jazz singer, will go to Brussels along with saxophonist Sidney Bechet under an agreement with the U.S. State Department and a grant from the non-profit festival corporation.

Sultry Sarah and Bechet will head a jazz exhibition during the "American Day" at the fair from July 29-Aug. 3. Miss Vaughan was not among the star-studded festival personnel at Newport this year who performed in Freebody Park.

* * *

OTHER GRANTS ANNOUNCED by the festival corporation include a $5,000 stipend to the Narcotics Study and Rehabilitation Committee;

A $1,000 gift to the City of Newport for expenses incurred during the festival; a $1,000 Louis Armstrong scholarship at the Jazz Music School in Lenox, Mass.;

Three thousand dollars to the Institute of Jazz Studies in New York and $6,000 for Miss Vaughan's trip to Brussels, an affair sponsored exclusively by the Festival.

SARAH VAUGHAN smiles upon learning she will headline the "American Day" session of the jazz festival in Brussels, Belgium from July 29th-Aug. 3. Absent from the Newport Jazz Festival, she received a $6,000 grant from Newport to make the Brussels trip.

YOUR HISTORY

BY L.A. ROGERS — Dates Back Beyond the Cotton Fields in the South Back Thousands of Years Before Christ! — ILLUSTRATIONS BY A. SAMUEL MILAI

Lieutenant TIMOTHY BRYMN

1880 · · · · · 1940

CELEBRATED BAND-LEADER OF WORLD WAR I. HEADED THE 350TH FIELD ARTILLERY BAND, LARGEST MUSICAL UNIT THEN IN THE ARMY. ONCE WHEN LEADING A RED CROSS PARADE WITH PRESIDENT WILSON IN NEW YORK, THE EFFECT OF HIS MUSIC ON THE PRESIDENT WAS SO STRONG THAT HE COULD NO LONGER SIT IN HIS CAR BUT GOT OUT AND WALKED. "I SIMPLY MUST MARCH TO THAT MUSIC," SAID THE PRESIDENT. LT. BRYMN WAS A PUPIL OF DVORAK. HE WROTE MANY SONGS ONE OF WHICH SOLD 1,500,000 COPIES.

Atlanta Singer Hermann Gantt To Study In France

NEW YORK, N. Y. — Hermann Gantt, talented young Atlanta bass-baritone, who attended the New England Conservatory of Music, Boston, and the Longy School, Cambridge, has just received the French Government's "Bourse Specialty" ("Special Scholarship") to the Cite Universite de Paris (University of Paris). The distinguished grant commences October 1st, 1958.

Gantt, twice winner of the coveted Marian Anderson Award and, more recently, the Martha Baird Rockefeller Music Prize, has appeared with several leading orchestras, including the Boston Symphony and "Pops". He made his European debut in the spring of '53 as soloist with the Cecilia Society of Boston, under the baton of Russell Stanger, brilliant young American conductor.

"Presently studying in New York with Leo Taubman and Mme. Mildah Polia, Gantt plans his New York recital debut after his forthcoming tour of study on the continent.

He is the son of Mrs. Jennie M. Gantt of Atlanta, and the nephew of Mrs. Julia M. Rott of High Point.

Lovely Ladies

Enchantment of Song Is Evanti's Charm

WASHINGTON, D.C. — Lillian Evanti, celebrated soprano, who has sung in Europe, South America, Mexico and across the States during her various world tours, has been called the "Singing Ambassador of Good-will."

A beautiful woman with charm and talent, Evanti has composed songs and interpreted spirituals. Her most recent appearance was in her home city where she sang at Mt. Airy Church. For her first group she chose her own songs, "The Lord Is My Shepherd," "Little Prayer (the lyrics were written by her mother and the music by the late Mrs. Bruce Evans), and her third song was "High Flight," a poem by John Gillespie Magee Jr., set to music.

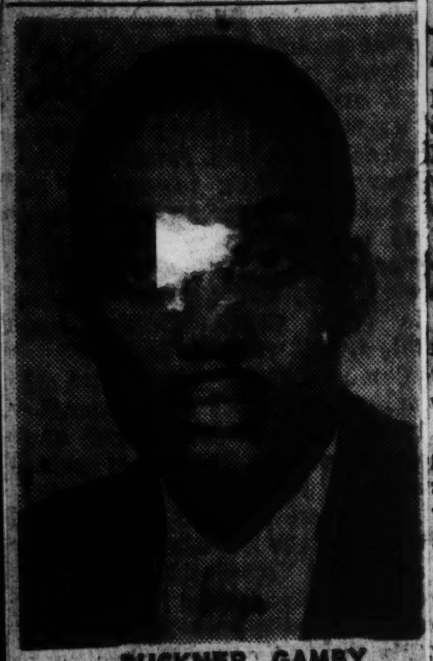
Evanti has sung in opera both here and abroad. She has the elegance of the brilliant days of music, the verve of today, and the excitement of tomorrow.

LILLIAN EVANTI

Pianist Buckner Gamby First Westinghouse Debut Recitalist

BOSTON — Cleveland - born Buckner Gamby has become the first young musician in America to earn the title of Westinghouse "Debut Recitalist."

In a unique concert here the other night Gamby was the first



BUCKNER GAMBY

of a group of students to give a debut recital under the auspices of a program launched by Westinghouse high fidelity to sponsor the debuts of outstanding music students in cities across the country.

Each recitalist was chosen by a different music school in the Boston area, with Gamby representing the New England Conservatory.

Deems Taylor was master of ceremonies for the concert, which highlighted a three-day salute to Boston as an outstanding music community. This "Salute to Boston . . City of Music" was sponsored jointly by Westinghouse and the Jordan Marsh Company.

Gamby, who is 29, holds master of music and bachelor of arts degrees from the New England Conservatory, granted in 1955 and 1951 respectively. He has recently returned from studying abroad under a Fulbright scholarship (1956-7) and a Beebe scholarship (1957-8), and now plans a career as a concert pianist.

The performance of Gamby and the other debut recitalists who represented Boston university, Brandeis university, Boston Conservatory and the Longy School of Music, will be beamed around the world by Voice of America, which recorded the concert at the Jordan Marsh auditorium.

Negro BMI Editor To Tour Russia

NEW YORK (ANP)—Ulysses Kay, well known Negro composer and editorial advisor for Broadcast Music, Inc., (BMI), will be one of six American composers to visit the Soviet Union this fall under the recently established U.S.-Soviet exchange agreement.

Purpose of the tour is to permit the group to establish contacts and exchange experience with Soviet composers.

Kay received a master's degree in music from the Eastman school of music, and studied with Paul Hindemith at Yale and Berkeshire Music Center.

Honors conferred on him include a Ditson fellowship for creative work at Columbia university, a Juliuss Rosenwald fellowship, a Prix de Rome, a Fulbright scholarsship, a grant from the American Academy of Arts and Letters, and the National Institute of Arts and Letters.

His list of prizes include a Gershwin Memorial prize, first prize in the Young Composers Radio awards, and an American Broadcasting Company award.

Tan baritone becomes big hit in Europe

CHICAGO (ANP) —If the American music public doesn't know a great deal about Henry Blackmon Jr., it certainly ought to. Europe does.

This gifted young baritone, who hails from Raleigh, N.C., so captivated European audiences during recent concert tours, that he has been acclaimed America's one-man "goodwill ambassador" and has been besieged with requests to return.

This he will do — on Sept. 19—and it is safe to say that American prestige will improve as a result.

BLACKMON'S popularity abroad started in 1955, when he toured Europe with the Porgy and Bess Opera Company.

In addition to serving as voice consultant for the company, he scored such a hit with the usually staid and conservative European audiences, that he was invited to return at the conclusion of his engagement by the United States Information Service in Holland for a short concert tour.

* * *

HE ACCEPTED, and scored such a success that he was asked to extend his tour to Germany and Belgium. In all, he gave 104 concerts in the Netherlands, Germany and Belgium.

At the conclusion of the tour, friends prevailed upon him to remain in Europe, where he had established a reputation as a lieder and oratorio singer. He was also in demand for radio and television appearances.

* * *

MEANWHILE the Dutch had fallen in love with him.

At a recital with the Frysk Symphony Orchestra in Amsterdam, Queen Juliana was so charmed by his work, that she personally presented him with a bouquet of flowers and requested recordings of his voice. Blackmon's first album of recorded music was released in Europe last June. It included two spirituals.

GRANZ PRESENTS A JAZZ CONCERT

Program at Carnegie Hall Features Ella Fitzgerald and Oscar Peterson Trio

By JOHN S. WILSON

Norman Granz, whose name-filled, raucous Jazz at the Philharmonic presentations set the mode for jazz concerts during the last ten years, has dropped his earlier format in favor of a simpler and decidedly more attractive type of programming this season. He introduced it on Friday at Carnegie Hall in a concert that featured Ella Fitzgerald and the Oscar Peterson Trio.

By limiting himself to one stellar attraction and a single supporting group, Mr. Granz was able to prepare an orderly, balanced and refreshingly uncluttered program that, one hopes, may be seized on as a model as eagerly as his Jazz at the Philharmonic programs were. But although Mr. Granz achieved good concert programming, what he had to offer was more of a "pop" program than a jazz program.

Miss Fitzgerald is thoroughly at home in the worlds of both "pop" music and jazz and she moved readily between the two. Perched on a high stool, she sang groups of songs by Duke Ellington, Rodgers and Hart and Cole Porter and then wandered at will through an assortment of well chosen tunes.

There is such a strongly rhythmic feeling in her delivery that even when she is staying close to the composer's lines on a ballad she seems to be injecting implications of swing.

In the carefully prepared surroundings in which she found herself Friday night, with

28 1958

Headlining Radio Show

Jazz Star Can't Read Music; He Just Plays In the Garner Manner

NEW YORK—He doesn't read a note of music and has never owned a piano. Though he has had no formal keyboard training, he was voted the No. 1 jazz pianist of the world in the Down Beat International Critics' Poll. He also won first prize at the International Jazz Festival of France and has been featured soloist with many of the nation's outstanding symphony orchestras. This paradoxical genius is Erroll Louis Gardner, currently headlined on CBS radio's "The Best in Music," Sundays at 1:05-2:55 P. M., EDT.

Garner spent the entire three and a half decades of his life in an atmosphere of music. His father was a minstrel man and musician who inspired his family to make his Pittsburgh home a veritable concert hall. Erroll's three older sisters and an older brother all played instruments. By the time the baby of the Garner family was three, he was at the keyboard picking out tunes.

MOTHER GARNER insisted on lessons when the lad was 7, and he became so adept at playing by ear that he was performing (for a slight fee) at local church and social functions. His music teacher, at the end of the second session, refunded the payments, completely discouraged by her pupils grim resistance to elementary finger exercises and note-reading.

Although he had memorized more than a thousand songs, Garner could not play with his high school orchestra where reading music was required.

Undaunted by this rejection, the lad became a member of a teen-aged group, entertained at taverns and enlivened river boat travel. When he finally reached New York City, he was a member of the Slam Stewart Trio.

■

RECORD CROWDS came to hear the pianist with the individualistic lagging jazz beat in which the left hand leads the right.

In 1950, he was signed by Columbia Records, after an estimated 10,000,000 of his discs under various labels had been sold. Garner's many original compositions up to that time were lost, but Columbia Records engineers introduced the creative musician to the use of a tape recorder when inspiration strikes. One of his best-selling albums, "Concert by the Sea," is the recording of a superbly played concert in Carmel, Calif.

■

Unhampered by home obligations, bachelor Erroll Garner travels the United States doing concerts. Each Sunday he flies to New York for the broadcasts of CBS Radio's "The Best in Music." He travels light, having no need for a music portfolio. Erroll always carries a Manhattan telephone book which he plops on the piano seat before each concert. Well-meaning friends have tried to build better-looking, lighter substitutes for the heavy prop, but all have been unsatisfactory. The bounce of the 1988-page book cannot be duplicated, and Garner is a man who knows.

ERROLL GARNER

Let The Negro Music Departments 'Dig' This

Sol Hurok, well known promoter of Marian Anderson's successes, has recently issued a press release saying that he "has signed pianist Errol Garner for exclusive concert representation in North America." The release adds: "This marks the first time that a jazz artist has been booked under the Hurok aegis. Garner joins a roster of Hurok artists which includes Isaac Stern, Marian Anderson, Gregor Piatigorsky, Artur Rubinstein, and the Moiseyev Dancers."

Here is what the release says about Garner himself: "Regarded by critics throughout the world as the most original and widely-accepted contemporary pianist to emerge from the jazz genre, Garner has won awards at home and abroad for his activities as a pianist and as a composer, including the Grand Prix du Disque from the French Academy of Arts."

It is a strange thing that music departments in Negro schools and colleges have been and remain so inert and impotent as authoritative training centers for the development of the areas of music where the potential has proved most challenging. The late great Jimmie Lunceford, for instance, studied at and was graduated from Fisk, but somehow his pioneering musical creativity never became associated with and never even rubbed off on Fisk University.

In the fields of jazz, the Negro Spiritual, and the musical needs of the Negro church, one would think that the music departments in Negro schools and colleges would by now be truly distintictive and authoritative centers for training the Jimmie Lunceford and the Errol Garners, and in serving the musical needs of the Negro church. The fact that it has not worked out that way must always remain a matter of great wonderment.

Negro Symphony Musician Is Hired After Bias Charge

NEW YORK—A Negro musician was hired by the Symphony of the Air following charges of discrimination in the music industry made by the Urban League of Greater New York.

Mrs. Sophia Yarnall Jacobs, president of the interracial organization, disclosed that the Symphony of the Air employed Harry M. Smyles, an oboist, to play at a concert before the United Nations in the General Assembly Hall.

THE URBAN LEAGUE study of discrimination in the music field, which was released Nov. 18, charged that New York's leading symphony orchestras, Broadway shows and radio and television music staffs had raised "an iron curtain of discrimination against qualified Negro musicians." The report cited the Symphony of the Air for having employed no Negro musicians since 1956. At that time, three were hired for one concert as a result of newspaper publicity.

MRS. JACOBS praised the action of the Symphony of the Air, and urged that other musical organizations mentioned in the report follow its example.

Due Soon—Famous piano stylist Erroll Garner and good friend of Garry Moore, will be featured on "The Garry Moore Show," Tuesday, Dec. 9 (CBS TV Network, 10-11 P. M., EST)

28 1958

Did Harry Outshine Paul?

Belafonte vs. Robeson!

By RUDOLPH DUNBAR

LONDON—"The Battle of the Colored Singers," screamed a London newspaper headline. "It's Belafonte versus Robeson," prompted another. These two outstanding American artists, performing simultaneously in London, had the staid British press asking, "Who is the greater?"

Robeson, 60, drew 8,000 people to Royal Albert Hall in his first English concert appearance in nine years. Belafonte packed the 4,000-seat State Cinema to capacity.

THE LONDON Daily Mail had this to say:

"Paul Robeson, meeting with his British public, could be called a success. There was a lot of acclamation from the audience which packed Royal Albert Hall, and every race mingled in the circular queue and tried to get in. But I felt the occasion was somehow disappointing, that it failed to reach the high emotion expected.

"I thought that Robeson, who when he walked on, was a dear memory to many, an almost legendary figure to many more, and when he walked off, just a gifted entertainer. It is true that when at the end of a nearly two-hour performance, he sang his sure-fire number, 'Old Man River,' the applause was of the roof-raising sort.

"But we had to wait a long time for the climax, and once or twice I wondered if Robeson was really satisfied with the degree of warmth he evoked. He is still a giant of a man, easy in his movements, easy in style. Good humor ripples from him, and he puts his songs over with punch and personality. But he did not let us hear enough of his voice. His choice of songs showed too strong a bias for the lowest range. It was something of a shock, too, that he used a mike. Artists who sing at Albert Hall are not wont to rely on this mechanism, and I am sure that Robeson, who seemed to sing over the top of it frequently, does not need it either."

■

THE SAME newspaper said of Belafonte:

"From the moment he strolled on stage with panther grace to the soft strumming of silhouetted guitars, Harry Belafont's London debut as a singer and comedian was a completely professional triumph. It was, if anything, a shade too professional. His two-hour recital, largely a one-man show, ran as smoothly and impersonally as a well-tuned, well-oiled machine. The mechanical flesh of his smile, the controlled strength of his crouch over the microphone, the abandoned little flick of dancing, and the lights playing on the bare screen behind him reflect every mood, all combined to suggest a Rolls-Royce equipped for music . . . Belafonte could put neither a foot nor a note wrong."

■

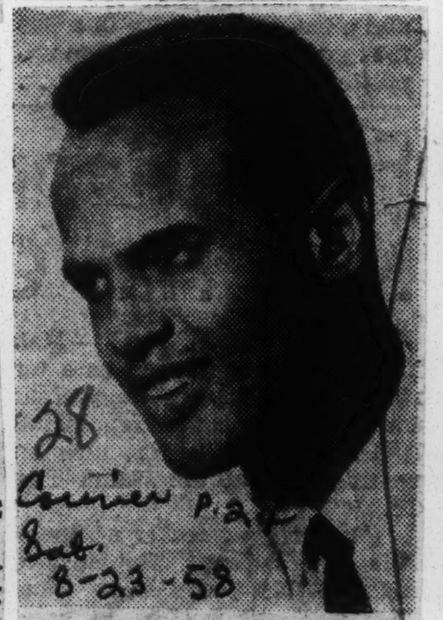
THE NEWS CHRONICLE blasted at Robeson:

"Paul Robeson, singing in London for the first time after a long exile, might as well have been still on the other side of the Atlantic as far as any musical assessment of his voice is concerned."

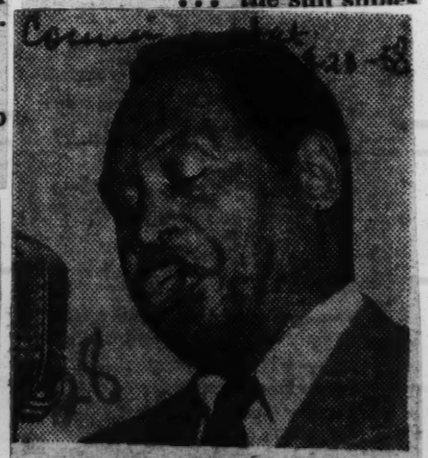
■

The Chronicle was kinder to Belafonte:

"For 20 years Paul Robeson has symbolized the art of his race. But it would seem now that 31-year-old Harry Belafonte, the slim six-footer from Harlem, has displaced him. Many an American record idol has limped away from this vast theatre in despair, his juke box reputation punctured irreparable by the jeers of disappointed London audiences. But Belafonte more than justified the wax legend that has grown up around him. Belafonte is angry at nobody. There is fire, even arrogance in his songs, but he does not whine against injustice—even the kind he has personally experienced from America's bigots. When he sings, the sun shines."



HARRY BELAFONTE
. . . "the sun shines"



PAUL ROBESON
. . . "gifted entertainer"

Britons awaiting Robeson, Belafonte

LONDON, Eng. (ANP) — The colored population of London is holding its breath until August 10, when two of the world's most celebrated singers will start a season here.

PAUL ROBESON

HARRY BELAFONTE

The first and by far the most legendary is Paul Robeson who arrived here ten days ago after an absence of eight years.

Paul has always been a favorite of the British people and he treasured of a sell-out for his first concert at the Albert Hall on Sunday evening, 10th August. That will be the first of a series which will take him all the way across the country, because as he says, he wants to be heard by as many people as possible.

THE SECOND, if in a slightly different vein, is Harry Belafonte who will be doing a week at the State Cinema in London. Belafonte in the past few years has had great success with his recordings of folk songs, as a result of which his appearance here is eagerly awaited by young and old alike.

It will be impossible, however, for all the people who want to see and hear him, to get into that cinema in one week, and this is the only chance they will have this year because his contract does not permit television appearances.

BELAFONTE VIES WITH AN ORATORIO

U.S. Singer Heard at Fair at Same Time Swiss Work Is Performed Near By

BY HOWARD TAUBMAN
Special to The New York Times.

BRUSSELS, Belgium, Sept. 5—On the face of it there is nothing in common between Martin's oratorio "Le Vin Herbe," which deals with the legend of Tristan and Iseult, and Harry Belafonte. Each was holding forth in different halls at the World's Fair tonight, and there would seem to be no other reason to join them in one report.

But to one who heard a substantial part of each program there was a vital element that united them in art. This was their sincerity. The American singer, though he has grown popular and prosperous, retains his integrity as an interpreter.

Martin's oratorio, though it owes much in its musical idiom to predecessors of the French school, is suffused with honesty of emotion.

Thanks to a fortunate arrangement of intermissions, this listener was able to hear two-thirds of Mr. Martin's work and half of Mr. Belafonte's recital. The former was performed at the Petit Auditorium as a Swiss offering. Mr. Belafonte appeared in the United States Pavilion Theatre.

First European Tour

Mr. Belafonte, who is making his first European tour and can command up to $10,000 a show, is contributing his appearances. Tonight's performance was the first of four this week-end. He is giving our program at the Fair a marked lift. His recordings have created a public for him all over Europe, and there is a big demand for his performances here.

Success has not spoiled Mr. Belafonte. His show is produced more smoothly and slickly than it was when this listener first encountered him in a supper spot some years ago. He still has Millard Thomas, the guitarist who used to be his sole instrumental support, but has now acquired a conductor and other instrumentalists. There are more production gimmicks in the show than there used to be, and Mr. Belafonte is so at ease on stage now that he ad libs freely.

But he plays fair with his material. He sings his songs with personal feeling. He does three groups, "Moods of the American Negro," "Songs of the Caribbean" and "Around the World," wherein he shows his grasp of foreign languages and styles. He can still communicate gusto and laughter, and the best thing about his program is the intensity he brings to such numbers as "Cotton Fields" (about Little Rock, Ark.), "Jamaica Farewell" and "Danny Boy."

Some meretricious stuff is creeping into the act. "Island in the Sun," for example, isn't worthy of Mr. Belafonte's art. But his taste on the whole remains sound. He has shown that one can be an outstanding recitalist in the field of folk art.

The packed theatre seemed to relish everything Mr. Belafonte did. And when he invited it to sing choruses of "Matilda" as is his wont, he got a lively response. Among those who joined in chanting the perfidy of Matilda, who took all the money and "Went Venezuela," was Mrs. Franklin D. Roosevelt.

Mr. Martin, who is Switzerland's best-known composer, was in the audience for the performance of "Le Vin Herbe." This "profane oratorio" as it is called, is a setting of three chapters from Joseps Bedier's novel. The lovers in his music are nothing like Wagner's Tristan and Iseult. Their passion is more somber and in a way chaster.

The setting is for twelve mixed voices and a chamber orchestra of seven strings and piano. Mr. Martin uses singers in all sorts of combinations. They sing solo passages, duets and on up to music for all tweve. They assume the principal roles and they also comment on the action.

The writing is spare, sensitive and legendary in mood like Debussy's "Pelléas." The musical style, though its influences are manifest, has unity and individuality. Mr. Martin's voice here is modern and subdued.

The Lausanne Chamber Orchestra and the group of well-known Swiss singers, including Hugues Cuenod, Ernest Haefliger, Nata Tuscher and Marie-Lise de Montmollin were conducted by Victor Desarzens in a fine-textured performance.

28 1958

S.A. press says Diahann is antidote for hate'

Afro-American
Baltimore

NEW YORK — Appearing in the "Knickerbocker Beer Hall of Fame" radio program Wednesday nite, singer Diahann Carroll presented a clipping from the newspaper Ultima Hora, published in Rio De Janeiro, when she was asked

DIAHANN CARROLL

about how she was accepted in that country.

In blazing headlines, the paper called the popular vocalist a perfect good neighbor, antidote for 'Go Home Nixon'.

THE FOLLOWING is a direct quote from the paper in question, "Ultima Hora approached this wonderful actress, who is Diahann Carroll, for a long and honest interview assured that facing this charming personality of delicate spirit and subtle intelligence was a rare experience.

"SHE SPOKE about her personal life, about her career, her opinion on love, American popular music, Elvis Presley, the movies and her plans for the future.

"With her presence in Rio she is gaining such popularity that we are all reminded of the contrast in the case of the manifestations against Vice President Richard Nixon.

"If Washington would choose among their good - will emissaries people like Diahann Carroll, special guards would be necessary to protect them — not against the enraged people, but against manifestations of excessive friendship."

Miss Schuyler broadcasts to Russian radio

Afro-American
Baltimore
Dat. 5-31-58

NEW YORK — Young concert pianist, Philippa Schuyler, was interviewed for thirty minutes Saturday over the American Liberation Radio which broadcasts to Russia and seventeen of its satellites, including Red China.

Languages of the different countries were used. Philippa was interviewed by James Kunyon about her own cultural background, her knowledge of Russian literature and music, and about her recent African trip which took her to twelve African nations in the most extensive tour of that continent ever made by a concert performer.

MISS SCHUYLER showed herself to be a scholar of Russian literature and spoke with authority about the great 19th Century writers of Russia, Gorky, Gogol, Pushkin, Dostoevesky, Tolstoy, Turgeniev and Chekov; and seemed well acquainted with the history of Russian music.

She discussed her African tour in detail mentioning meeting many of the present day leaders there.

Opera Singer To Wed Professor

28

SPRINGFIELD, Mass. — (UPI) —Negro opera singer Adele Julia Addison, 32, is engaged to marry

ADELE ADDISON

Norman Berger, 32, a white man, this month.

Berger, associate director of prosthetics education at New York university, received his master's degree at Springfield college.

Miss Addison, a former elevator operator, will exchange vows with Berger at the home of her aunt and uncle, Mr. and Mrs. James Addison on June 29. The couple adopted Miss Addison at an early age.

A choir singer since she was 11 years old, Miss Addison won the Paul Lavalle musical scholarship when she was 21 and three years later made a nationwide concert tour.

She made her debut with the New York City Center Opera company in 1955 and is at present soprano soloist in New York's Fifth Avenue Presbyterian church.

AT MUSIC CAMP—Marian Edyth Hicks, daughter of A. A. and Mrs. Willie I. Hicks of Rocky Mount, Va., attended New York State Music Camp on the campus of Hartwick College, Oneanta, N.Y. While there, she studied piano, choir conducting, voice, harmony and listening.

New Singing Star Featured In Ebony

CHICAGO. — Valerie Carr, a 22-year-old New Yorker who was studying Bach and Beethoven at the Boston Conservatory of Music two years ago, now has two pop records going strong for her on the best-selling record list.

Valerie, who is featured in a picture story in the August issue of Ebony, says she has long had a secret passion for singing.

She got her big break during her first year at the conservatory. A friend took her to audition for a night club owner who was so intrigued by her style that he employed her on the spot.

28

MR-A Star

Muriel Smith stars in the Moral Re-Armament musical play, "The Crossing Experience," being presented nightly this week on the National stage. Miss Smith, of "Carmen Jones" fame, also is heard as Bloody Mary in the Uptown's screen version of "South Pacific," though creator Juanita Hall acts the role.

Negro soprano weds white man

Bluefield Daily News
Bluefield, W. Va.

SPRINGFIELD, Mass., June 30—(AP)—Adele Addison, nationally known Negro lyric soprano, and Norman Berger, associate director of prosthetics education at New York University, were married yesterday.

The wedding was performed by the Rev. Wazekia M. Hutchings at the home of the bride's aunt and uncle with a small group of relatives and friends in attendance.

The bride gained fame for her Bach recordings with the Robert Shaw Chorale. She has appeared in 24 concerts throughout the country and presently is soloist at New York's Fifth Avenue Presbyterian Church.

Berger, who is white, graduated from Springfield College in 1948 with a Master's degree.

ON TV THURSDAY.—Dr. Eva Jessye, first Negro musical director of a motion picture (MGM's "Hallelujah"), will star in "Kiss Me Kate" opposite Alfred Drake and Patricia Morrison in the Hallmark of Fame TV version over Channel 7 WNBW Thursday, Nov. 20. Mildred Freed Alberg is the producer. The production will originate in the Brooklyn studios of NBC. Immediately after the program she will fly to Detroit where she has been named music director and program supervisor of King Solomon Baptist church music center. Dr. Jessye holds degrees from Langston and Wilberforce universities and is a native of Kansas.

28 1958

Newport Wows 'Em

Special to the AFRO

NEWPORT, R.I. — Newport's fourth annual Jazz Festival at Freebody Park here left 85,000 paid admissions literally "fractured" from good music, big names and perhaps the most blazing performances ever witnessed at one time in jazz last Sunday night.

Highlights were manifold at the star-studded jazz event, with gospel singer Mahalia Jackson bringing tears to the eyes of Duke Ellington's musicians Thursday with her rendition of "Keep Your Hand on the Plow."

She reappeared with gospel songs on Sunday morning following the appearances of such rock-'n'-roll artists and blues singers as Big Maybelle, Joe Turner and Chuck Berry.

* * *

GEORGE SHEARING AND his quintet, singers Billy Eckstine and Dinah Washington, the Don Elliott combo and the International Jazz Band ended the jazz outing in grand style last Sunday night.

But not before modern jazz had its say through the erstwhile and nimble piano fingers of Thelonious Monk, the dexterity of the Horace Silver group, Max Roach's quartet, the Dave Brubeck clan and many other stars.

Dixieland jazz with Louis Armstrong and His All-Stars and trombonist Jack Teagarden, were heard on the final evening of the affair. Neither artist was especially effective being swallowed up by rock 'n' roll singers.

In addition to musical talent galore, the festival, which operates on a non-profit basis, was highlighted by two lectures. One by S. I. Hayakawa, a professor of semantics, and the other by A. M. Stearnes.

* * *

THE ENTIRE PRODUCTION, divided into various realms of music, proved entertaining. There was the good swing of Benny Goodman, the polished music of the modern jazzmen, the fair rhythm of rock 'n' roll and the fired up sounds of Dixieland.

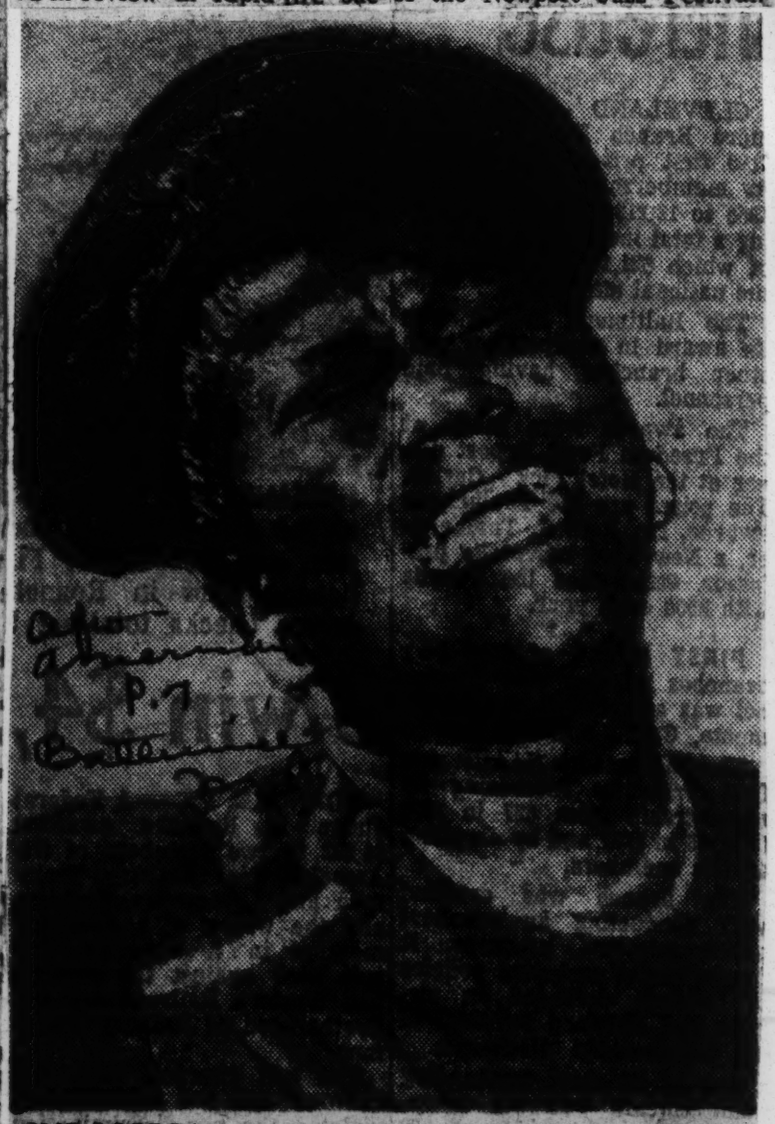
It was rock 'n' roll's first showing at Newport and while not outstanding, it managed to hold its own.

Ellington, as usual was strikingly original. When he teamed up with Miss Jackson during the Thursday tribute in his honor, a rousing finale to the opening evening's program was heard.

The modernists, polished and strongly projected in style passed in review in rapid fire succession. They held the platform Sunday afternoon following the appearances of Armstrong and Teagarden.

* * *

WHEN THE FINAL STRAIN of music died, it marked the end of five musical summers here where the tops in jazzmen meet... It also marked perhaps the greatest success yet of the Newport Jazz Festival.



SHE SCORES AT NEWPORT—Gospel singer Mahalia Jackson pours out the soul that brought tears to the eyes of Duke Ellington's musicians at the 1958 Newport Jazz Festival on opening night. She went on to win wide acclaim for her performance during the jazz show. The occasion was tribute night to Duke Ellington.

Mahalia Jackson Signs New Booker

NEW ROCHELLE, N. Y.—Mahalia Jackson has designated Benjamin Zucker to coordinate her bookings for the 1958-59 season. Zucker is ex-treasurer of International Artists Corporation, New Rochelle, N.Y.

Mahalia Jackson

Mahalia Jackson had her greatest year in 1957-58. Her numerous television appearances included guesting on Ed Murrow's Person-to-Person show, the Steve Allen show, the Dinah Shore show and the Ed Sullivan show.

Miss Jackson also appeared in her first movie, "St. Louis Blues," starring Nat King Cole. Her latest Columbia record album is on the current best-selling lists.

Mahalia Jackson's concert appearances, this season, drew the largest crowds in her career. Many of these concerts continue to be sponsored for fund-raising purposes by churches and other charitable organizations. Zucker is currently arranging concert tour for fall-winter 1958 and spring 1959.

Bing Seeks Mahalia in Fall Show

BY LARRY WOLTERS

LOOKING ahead: Bing Crosby wants Mahalia Jackson, Chicago's famed gospel singer, for his first new hour-long show on ABC-TV, coming up in the fall. Bill Morrow again will produce Bing's TV shows... Filming of the first Frances Langford special has been completed. Heading the guest list will be Bob Hope, Julie London, George Sanders, Edgar Bergen, and the Four Freshmen. ... Shirley Temple will do a TV version of "Gulliver's Travels" on her Storybook series this fall... The Robert Montgomery's NBC contract has expired, he continues as President Eisenhower's TV adviser.

Mahalia Jackson

MAHALIA JACKSON STAR OF NEWPORT

Gospel Singer Dominates Jazz Fete—Presents Fine Early-Morning Concert

By JOHN S. WILSON

Special to The New York Times.

NEWPORT, R. I., July 6—The Newport Jazz Festival has reason to be grateful to Mahalia Jackson, the gospel singer.

She brought the opening evening's program Thursday to a blazing finish when she joined with Duke Ellington's band to pour out a rousing version of "Keep Your Hand On the Plow" with Mr. Ellington's brass section crying exultantly through dry mutes behind her. A few minutes after Saturday midnight she offered a Sunday program of gospel songs that compensated in large measure for the rather disappointing Saturday evening session that had preceded her.

And one might almost suspect that she had something to do with saving the Festival from its only threat of rain. The first spatterings of rain felt in Freebody Park since the festival opened began to fall ominously shortly before Miss Jackson made her appearance early Sunday morning.

But the rain had stopped by the time she began her first song and it held off until she had completed her program and had offered several encores. Then came a downpour providing Miss Jackson with a graceful and rational escape from an audience that seemed quite prepared to be soaked to the skin if she would only go on singing until dawn.

Provocative Idea

The Saturday evening program to which Miss Jackson provided an epilogue was an excursion into the blues, a provocative idea on paper that missed fire in execution. The villain of the evening was the influence of rock 'n' roll, the idea in which most blues singers now work.

Even a blues shouter of the old school, Joe Turner, showed that his work, primarily his selection of songs, has been affected by his pursuit of rock 'n' roll, while for the newer singers its corrupting influence was evident both in their songs

and in the shallow surface qualities of their singing.

Big Maybelle Smith, a singer of tremendous force, who has the vocal potential to challenge Bessie Smith, was only occasionally effective because she failed to convey any feeling of sincerity. Another singer, Chuck Berry, reduced the festival to a tawdry low point with a group of outright rock 'n' roll selections. There was no more reason to have Mr. Berry at a jazz festival than there would, to go to an opposite extreme, to have Mantovani.

Laboring in relative obscurity behind the blues singers was Jack Teagarden, trombonist and blues vocalist of no mean ability, who did not have an opportunity to sing until Sunday night on the last evening of the festival. He appeared then with an amiable group that included the lyrical trumpet of Bobby Hackett; Don Ewell, an unostentatious but precise traditional pianist, and a skillful new clarinetist, Jerry Fuller

The final program was split between the older school of jazz, represented by the happily rhythmic work of Mr. Teagarden's group and the tradition-steep playing of Louis Armstrong's All-Stars. The modern school was represented by Max Roach's hard-toned quintet and Don Elliott, mellophonist, and the middle ground of George Shearing and Terry Gibbs.

The modernists had the platform to themselves in the afternoon. A long parade of performers passed in review then in such rapid succession that the most successful individuals and groups were those whose playing has been honed and molded into a definite, strongly projected style. The strikingly original pianist Thelonious Monk, the rolling, percussive quintet of Horace Silvers and the sonorous but swinging Jazz Modes made their points quickly and most effectively.

28 1958

RECORDED MUSIC / By Norman L. Johnson

Hughes Poems With Jazz Background Featured In An Intriguing Record

LAST year in San Francisco, where there are a good many curious and sometimes wonderful things, the fad of reading modern poetry against a background of modern jazz music sprang up. It has since, I understand, spread around the country. It seems to be a phenomenon of the beat generation. (Incidentally, I don't quite know why the generation is beat, but I could suggest a couple of reasons why it should be beaten, just as I'm not sure why England's angry young men are angry, but I see why they arouse anger in others.)

Anyway, I have just heard my first recording of the jazz-and-poetry bit. It was produced by M.-G.-M. and is called *The Weary Blues* (E 3697). Curiously enough, the poet is not one of the newest crop; he is Langston Hughes, who has been around a long time.

His verses, which he doesn't read too well, are pretty much of the disconsolate type of the title poem, *The Weary Blues*, but some of them have humor and a few of them have a real emotional kick. They are heard against a background of throbbing, nervous jazz originals played by some of the top men in the country — Milt Hinton, Osie Johnson, Red Allen, Sam Taylor, Shafi Hadi and others. I found the record intriguing after the first few minutes.

For Intellectuals . . .

MODERN JAZZ CONCERT—(Columbia WL 127)—To me, the essence of jazz is improvisation; to speak of jazz compositions implies a contradiction in terms. Nevertheless, here are six jazz compositions—most of them, it is true, allowing for some improvisation — commissioned by the 1957 Brandeis University Festival of The Arts, which will give you some idea of the intellectual status jazz has reached.

The six works — *All About Rosie, On Green Mountain, Suspensions, Revelations, All Set* and *Transformation*—were written by George Russell, Harold Shapero, Jimmy Giuffre, Charlie Mingus, Milton Babbitt and Gunther Schuller. As I listened, I frequently found myself all at sea, wondering what in the world these men were trying to do. But from time to time a glimmer of light (maybe only a false dawn) broke through, and I thought that conceivably I was making contact. I would say that this is a must for jazz intellectuals and something to be approached cautiously by others.

Hint of Holiday

LADY IN SATIN—(Columbia CL 1157) — The lady is Billie Holiday, who has been more read about than heard in the last year or so. Once upon a time, she was one of the great ones, but this record, done with Ray Ellis and his orchestra, does little more than hint at what she once could do in improvising with a song. Perhaps the fault here is overarrangement; more likely, Miss Holiday has just lost the spark.

Cocktail Piano

THESE NEXT THREE records are grouped together because they have a common denominator—the kind of piano playing that sometimes is referred to as cocktail, pleasant and a little flashy but never requiring the listener's full concentration. The first of these, *Intimate* (Westminister WP 6094), presents John De Maio in a dozen standards like *April In Paris, Spring Is Here, Autumn In New York* and *Autumn Leaves*. The second, *The Trembling of A Leaf* (Victor LPM 1659), has Ray Hartley, an Australian, with David Terry and his orchestra playing some standards and a few out-of-the-ordinary things. The third record, *George Feyer Plays South Pacific and Oklahoma* (Victor LPM 1731), is Feyer's first for Victor. The Budapest-born pianist has made quite a reputation here and in Europe. But if I could have only one of these records, it would be De Maio's.

Sugary 'Mood Music'

THESE NEXT two records also might as well be grouped, for both are of the "mood music" type, with the accent on masses of strings. The first of these, *A Man and His Dream* (M.-G.-M. E 3696), has Acquaviva and his orchestra playing 12 more or less obscure numbers (*Always The Sea, New York In A Nutshell, This Might Be Love*, etc.) in an overpoweringly lush fashion. The second, *Reflections In The Water* (M.-G.-M. E 3603), presents David Rose and his orchestra doing 12 tunes, some old, some new. The sugar content in both of these is extraordinarily high, but for what they are, they are exceptionally well done.

MUSIC FOR THE WEAKER SEX—(Victor LPM 1983)—The names of the tunes — *Perry, Frankie, Harry, Tab, Eddie, Maria, Pat, Dino, Nat, Johnny, Bing* and *Elvis* — will give you the gimmick in this record. Each tune, of course, is designed to remind you of some pop singer. It's rather fun, and there is some good work by Henri Rene and his orchestra with Benny Carter playing a solo sax.

Clinton's Toe-Tapping

DANCE DATE WITH LARRY CLINTON—(Camden CAL 434)—Seven of these 12 numbers are originals by Clinton, who has been around since the swing era of the Thirties. All of this is danceable, toe-tapping stuff, of which you seem to hear little these days.

LEGRAND IN RIO—(Columbia CL 1139)—Michel Legrand and his orchestra, who have taken many an earlier musical tour on records (to Paris, Vienna, Rome, Spain), doesn't stick strictly to Rio here, but it is all Latin American and done up with many a flourish.

LANGSTON HUGHES
'Disconsolate' poetry

Music and Musicians

By THEODORE C. STONE

The Chicago Music Association concluded its annual music festival which included three distinctive concerts held at Monumental Baptist church on Monday evening, June 9, with its 'Night of Stars.'

It maybe well stated that this year's festival was the most outstanding from the point of participation and musical excellence that the association has presented in a number of years, and that the participants themselves had arranged musical contributions of variety and range enough to suit all tastes and types of the large number of music lovers who attended.

Starting on a high note of expectancy with the Young People's program which was presented by students of teacher-members of the association, Saturday, May 31, at 2:30 p. m.

Appearing as guest performers were members of the Cartmann School Children's band directed by Shirley C. Riley.

The Teachers of the students appearing on this program were Monty Roberts, Leroy Gentry, Anna Brown, Robbie S. Terry, Nannie M. Strayhorn-Reid, Jeanne Waters, Eleanor Pascha, and Blanche Smith Walton.

On a whole the young peoples' program was exceedingly well presented and showed considerable improvement over previous

* * *

festival programs.

Setting a new high for choral singing in this community the program heard Sunday when some 11 choral groups and choirs appeared was a genuine triumph and each group disclosed some worthwhile results as to fine choral music.

With the guest appearance of Dr. Rosa Page Welch, internationally famous singer, lecturer and musician, this program was a real treat and highlight of the three events.

Dr. Welch, during her talk, which was presented in the form of an interview conducted by the association's president, Dr. Welch, told of her travels around the world and of her unique experience through and by music in China, Japan, Thialand, Syria, and India.

The famous singer also called upon the musicians and laymen to re-discover the power inherent in the spiritual music of the race and present it with dignity, honor and enjoyment.

She said that at no place throughout her tour of the world did she find people who did not want to hear her songs, and especially the "Spiritual."

Before the noted musician took her seat she led the large congregation in singing an old song, "Amen, Amen," and another song with a combination of African dialect and English.

At the close of the program Dr. Welch led the group in singing "He's Got the Whole World In His Hands."

Choirs contributing to the festival were those of Woodlawn Youth A. M. E. church, Muriel Clarkston, director; Ebenezer Senior choir, Calvin B. Williams, director; Woodlawn AME church senior choir, Magga Johnson, director; the Greater Bethesda Young Adult choir, Lois B. Winrow, director and the Goodwill Spiritual choir, Arthur Logan, director.

The Choral Silhouettes, Bernard Adams, director; the Community Arts Guild, Maurice Cooper, pianist-coach; the Englewood High school chorus, Irving Bunton, director; the Melodians Choral Ensemble, Theodore McEwing, director and the Senior choir of Monumental Baptist church, Edward Moore, director added greatly to the pleasure of listening.

All of these groups were heard in two selections and none of them was found to be without interest and contrast in their selection.

During the offertory, William Best, organist played several selections and was quite appreciated by the audience.

This program was brought to a close with the audience raising its voices in Johnson's "Lift Every Voice and Sing" and this was a thrill to hear.

* * *

As a fitting climax to the most successful opus of these annual presentations which have become a yearly highlight in the music world, this night of stars brought forward artists and performing members of the association, a branch of the National Association of Negro Musicians, Inc., in a program which was richly varied and well arranged.

This was a brilliant concert and the audience was enthusiastic and responsive throughout the performance, with many artists, musicians and distinguished personalities attending.

The association's citations of appreciation were presented to Dr. Welch, Prof. Isaac T. Yarbrough, director of music at Berean Baptist church; Arthur S. Logan, director of the Goodwill Spiritual choir; Mrs. Blanche Smith Walton, music instructor at Lincoln Center and Mrs. Nannie Mae Strayhorn Reid, was the co-chairman with Alethea F. Baham, the assistant.

ROSA PAGE WELCH

Father Of Blues Tribute Readied

30,000 Seats Available At W. C. Handy Pageant

TUNES WILL LIVE AGAIN

By GEORGE SISLER

"Your music strengthens the unseen bonds which unite mankind."

Less than a year ago, President Eisenhower wired W. C Handy that tribute at a New York dinner tended in the late composer's honor by the American Society of Composers.

Two weeks from tomorrow night—Sept. 1 — the immortal tunes with which Professor Handy changed the musical tempo of the world, will live again in the night sky over the city where the best-beloved of them were born.

To Honor Composer

Co-sponsored by The Commercial Appeal and the Memphis Negro Junior Chamber of Commerce, the Handy repertoire of blues, marches and hymns will be headlined at a "Blues of Glory" pageant at Crump Stadium. There Memphis and the Mid-South will honor the "Father of the Blues" as a favorite son.

—Nearly 30,000 Crump Stadium seats are being made available to the general public of Memphis and the Mid-South desirous of attending the three-hour show featuring top local and nation-wide talent. And among the throng will be many hundreds of young moderns who will thrill for possibly the first time to the haunting blues and sweet music that rocketed round the world a generation and more ago.

Blocks of "Blues of Glory" tickets purchased this week by business and entertainment firms will be distributed by the Jaycees to white and Negro orphanages and Boy Scout troops and to blind people, to all of whom the Jaycees will be pageant hosts. Purchasing 300 tickets for such distribution was a Memphis department store desiring to remain anonymous.

McGregor, Inc., Memphis appliance distributor, purchased 15 tickets, and 200 tickets were bought by the Memphis Coca-Cola Bottling Co.

Southland Buys 1,000

"We want to pay tribute to Professor Handy and also want our employes and their families to see a top-rate entertainment," said J. Everett Pidgeon Jr., Coca-Cola advertising manager.

One thousand general admission tickets, at $1 each, were purchased by Southland Racing Corp. of West Memphis. Onzie Horne, Negro Jaycees president, said Charles J. Upton, Southland president, specified its tickets were to be used to enable orphans and Boy Scouts to attend the pageant.

General admission tickets, and reserved-seat tickets at $1.50, may be purchased at Goldsmith's Central Box Office, Lansky Bros. Men's Shop at 126 Beale, Home of the Blues Record Shop at 107 Beale and at all Walgreen Drug Store cigaret counters.

IN REHEARSAL—Warming up with hot licks and sweet music for the big Sept. 1 night, these are musicians selected from leading bands in Memphis Negro night spots who will form the Handy-tribute "Blues of Glory" orchestra at Crump Stadium. Saxophone-playing Ben Branch (right) is leader of the group with Luther Steinberg (left) featured trumpeter.

—Staff Pht

Side notes on hot notes at '58 Newport Jazz Festival

By STEVE DUNCAN

Side notes on the 1958 Newport Jazz Festival, directed especially to Messrs. Herb Mangrum, Jim Williams and Garfield Hinton, who had to forego the trip at the 11th hour after weeks of planning and contemplation:

Documents are available to lend validity to the argument that jazz is about the only original cultural contribution this country has so far offered to the mainstream of western civilization.

Assuming this to be true, it would not be far afield to declare Newport, R.I., the cultural capital of the USA.

NEWPORT — New England to the hilt — was known mainly as a playground for the filthy rich until 1954 when Mr. and Mrs. Louis Lorillard, jazz enthusiasts, presented their first jazz festival. Since July 17th of that year, Newport has taken on a cosmopolitan air with a heavy coating of cool sounds.

That the Newport experiment in 1954 has been successful can be seen in the vast number of imitators springing forth like Minerva around the country.

The most impressive single item to come out of the festival is a reaffirmation of the fact that pure jazz fans are about the most liberal and tolerant lot in the country.

* * *

I DON'T know how Newport residents deport themselves the other 361¼ days of the year, but during the festival when jazz buffs with warm beer to pink champaign tastes straggle in by the thousands, Newporters are all smiles and friendliness.

A number of Baltimoreans made the jaunt this year. Some I didn't recognize. There were others whose faces were familiar.

At the risk of becoming a name dropper, I did recognize Dr. Randolph Stanley of Provident Hospital, Richard Williams, Clarence Hawkins, Berteal Evans, Christine Majette and Edward Chance.

* * *

FOR THOSE Baltimoreans who decided to forego the festival because of feared prohibitive expenses, here is a rundown to keep in mind for 1959:

Round trip train fare is about $34; the same trip by bus is approximately $20.

If you're driving, it takes about two tanks of gas to Newport and there are about $10 worth of tolls along the way, including the ferry ride from Jamestown across the bay to Newport.

* * *

BY THIS TIME most of you jazz fans have heard about the Newport International Band, directed by Marshall Brown, who last year was in charge of the Farmingdale High School Band.

Armed (or pocket-lined) with $30,000 made available by the non - profit jazz corporation, Mr. Brown auditioned 700 European musicians before selecting 15 cats from 15 countries to make up the band.

Within two weeks of the festival Mr. Brown's job was to whip the band into a precision - like unit. Barriers — the 15 cats had never played together before and they were further hampered by language differences.

The Newport International Band made its debut Friday. After they jammed through some standards and original selections written especially for the fifth annual festival, this fact was self - evident: music is a convenient conventional sign.

* * *

THE NEWPORT Chamber of Commerce announced it was able to find living accommodations for all of the visitors who contacted it. The characters who slept in parks, parked automobiles and on the beach were roughing it only by choice.

I've made no mention of the well known stars appearing on the show because it would only be repetitious.

However, the sessions were divided in a fashion to include everything but folk and country (hillbilly) music.

Thursday was "Tribute to Duke Ellington" night, with a couple of modern jazzists thrown in.

Friday afternoon those foreign cats and a couple more modern units were on view. Benny Goodman was on Friday night, and those characters celebrating Independence Day with fireworks over in the next park were distracting during the Goodman performance.

On Saturday there were more modernists and the blues. Sunday afternoon was a sounds session. And the final set—ballards, dixie and gospels.

To sum up the 1958 Newport Jazz Festival, I quote English professor Hayakawa: "I've had one helluva time."

28 1958

Former High School Teacher Makes It Big

Singer Earl Grant Almost Stayed With His Books!

HOLLYWOOD — "Through a thesis which I was preparing to get my M. A. degree in music from the University of Southern California, I got into show biz," says former high school music teacher Earl Grant, whose current big hit is "The End," on the Decca label. To write a better thesis on the chosen subject "Music in the Entertainment World," he got a job singing and playing organ/piano at a club around the university.

HOWEVER, DECCA recording artist Grant never wrote on another blackboard — impresario Gene Norman offered him a contract to play his famous Interlude in Hollywood.

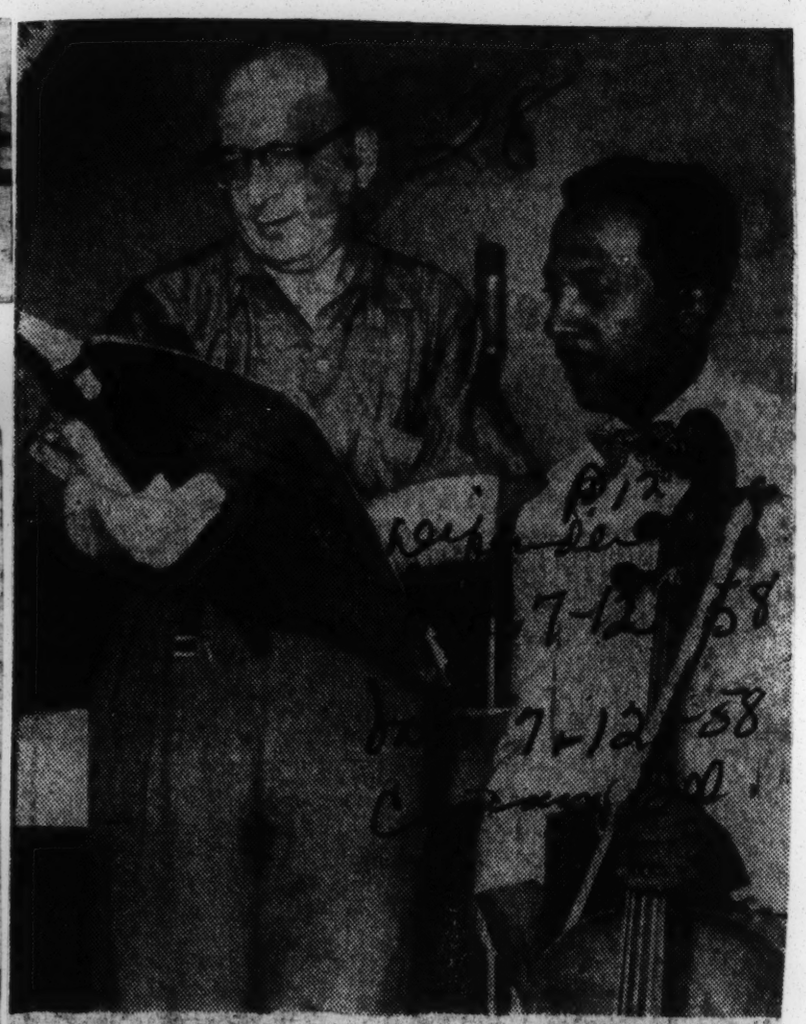
Grant opened at the Interlude on July 12, 1958 . . . and he is still there playing to throngs of "Grant boosters"! TV has also enjoyed the talents of Mr. Grant. He recently appeared on the Jack Paar show and Hit Parade show, and Steve Allen. Locally, he can be seen on his own KTLA show.

The year 1959 promises to be even a greater year for Earl Grant. He will be featured in a four-page spread in Ebony, and in the same month his first movie, "Juke Box Jamboree," for Columbia, will be released. In 1959 a new TV series starring Earl Grant, to be presented nationally, is planned. And "Sir Grant" has been chosen to do the coveted title song from the 1959 production of Universal's "Imitation of Life," which will star Lana Turner and John Gavin.

THUS FORMER high school teacher Earl Grant becomes a star and the world is more enriched by his great musical talent.

EARL GRANT

. . . no more classrooms



CELLIST DONALD WHITE, first Negro instrumentalist to be signed by the Grant Park Symphony Orchestra, looks over score with famed conductor Joseph Rosenstock during rehearsal prior to his debut with the orchestra Wednesday at the Band Shell. A regular member of the Cleveland Symphony orchestra, White was unable to play during the first week of Grant Park concerts due to appearances with the Cleveland Symphony in Philadelphia.

NAS Will Get Handy Preview

Dress Rehearsal Planned At 8 P.M. Monday

AN 'ALL HANDS' EVENT

By GEORGE SISLER

A dress rehearsal of the Blues of Glory pageant of Handy music slated for Labor Day night at Crump Stadium, will be staged Monday for benefit of personnel aboard the Memphis Naval Air Station at Millington.

Featuring local dance, song and musical acts which will take part in the Sept. 1 extravaganza, the show has been booked by the NAS Special Services Department as an "all hands" entertainment. It will answer curtain call at the NAS Northside Auditorium, with an audience consisting of officer and enlisted personnel and their families, Lt. Comdr. Earl Luka, Special Services officer, said.

Bus Is Chartered

Commander Luka said a chartered bus will transport the all-Negro show cast to and from Memphis. The "all hands" premiere of the Blues of Glory tribute to the late W. C. Handy will open at 8 p.m.

Nat D. Williams of Radio Station WDIA is producing the show, elements of which will star behind the air base footlights. Spotlighted will be Hubert May, a third-class steward serving at NAS, who will present his own composition, "The Tessie Blues." The Negro sailor will accompany

himself at the piano when he sings his song before a Memphis and Mid-South audience at Crump Stadium.

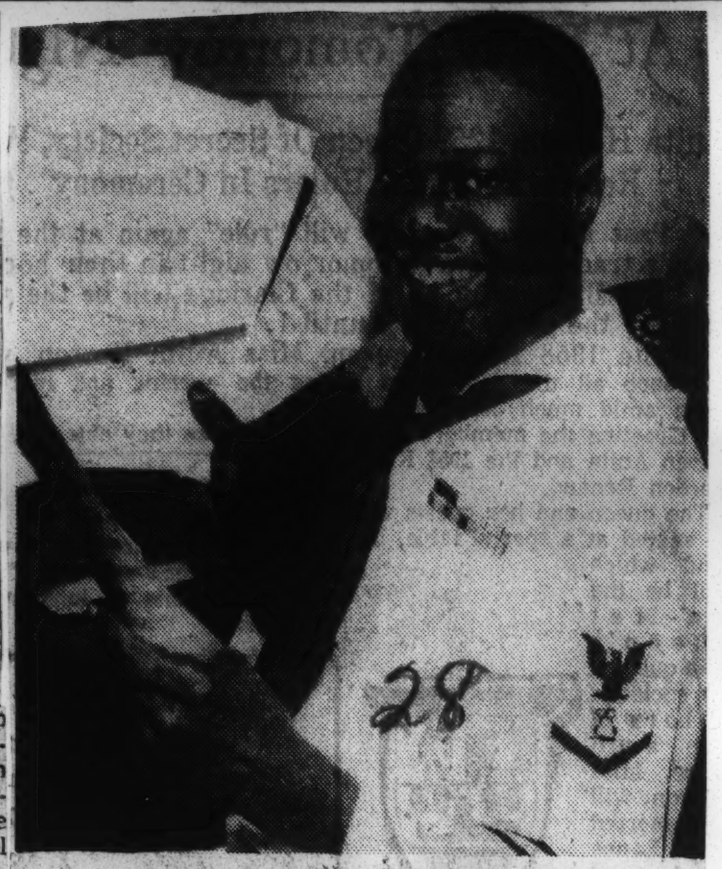
Also starring at Millington will be Stepin Fetchit, famed comedian of the movies a generation ago. Other acts include gospel singer Harold Lemon and the gospel quartet Dixie Nightingales; the dance team of Rufus and Bones; Luther Steinberg, the modern "Handy with a golden horn" and Joe Dukes, a drum soloist; the Harper Brothers dance act; Harold Connor soloing the blues, and three quartets—the Largos with jump songs, the Echoes singing sweet stuff and the Rubies harmonizing with the blues.

Master Of Ceremonies

Mr. Williams will serve as master of ceremonies with the Handy All-Star Orchestra providing the music.

Meanwhile, tickets for the Blues of Glory show at Crump Stadium were sold in lot quantities yesterday by a businessman committee volunteering its services. Buying 100 tickets for white and Negro employes was Model Laundry-Cleaners. Bert Bates, general manager of Chip Barwick Co., purchased 50 tickets for that firm's employes, and Joe Jaffee, managing director of Rivermont East Club at 1397 Central, bought 25 tickets for the club's personnel.

At $1 general admission and $1.50 reserved seat, tickets are on sale at Goldsmith's Central Box Office, cigaret counters at 11 Walgreen Drug Stores, Lansky Bros. Men's Shop at 126 Beale, Home of the Blues Record Shop at 107 Beale and Ruby's Lovely Lady Beauty Shop at 150 West Trigg



SAILOR SONGSTER — Hubert May, third-class steward stationed at the Memphis Naval Air Station, will sing his own "Tessie Blues" song when the W. C. Handy Blues of Glory troupe stages a dress rehearsal show Monday night at NAS. Local elements of the show slated for Sept. 1 at Crump Stadium will stage the Navy "All Hands" night.

28 1958

Hail 'Ambassador' Benny Goodman

Interracial Ork, Vocalists Setup Sets 'Precedents'

By HILDA SEE

BRUSSELS — Speak of "Ambassadors of goodwill" and you think of Louis Satchmo Armstrong, the cast of "Porgy and Bess," Marion Anderson and Diz Gillespie first. However our number one vote for this bit of action goes to Benny Goodman, currently here for the World's Fair.

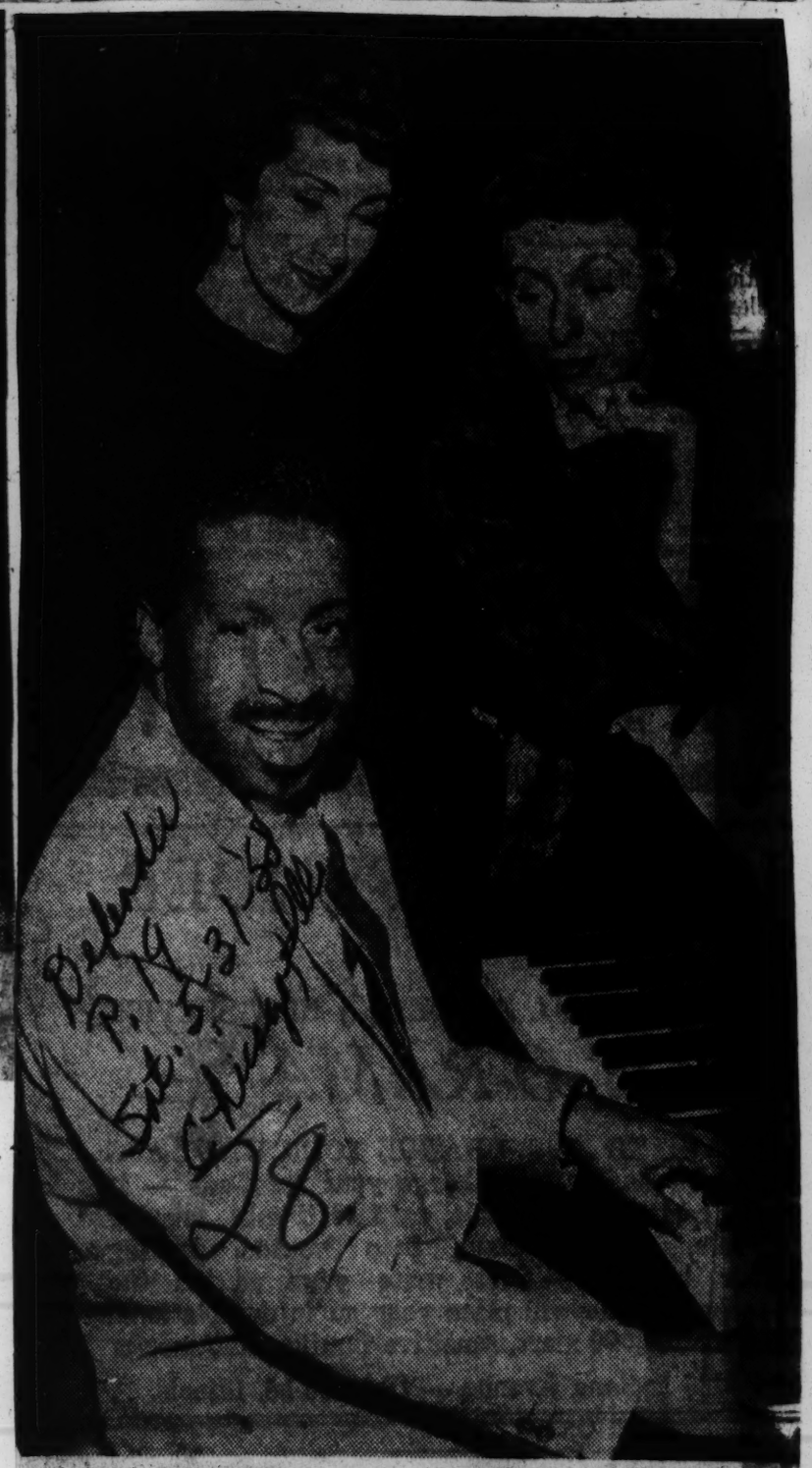
Benny, one of world's great musicians came here with another of his great bands, this time an interracial group of jazz artists including, vocalist Jimmy Rushing. And the band is being heralded by jazz followers from all sections of the world. The program will be broadcast to America this weekend. It will be carried over radio station WIND (in Chicago) and other U. S. stations Friday, through Monday at 8:05 p. m.

Of all the so-called ambassador of goodwill programs sent abroad this is the first major attraction to arrive on interracial scale. "Porgy and Bess," of course employed a non-Sepian musical director; Satchmo had Jack Teagarden in his combo; Lionel Hampton presented a white vocalist but attractions were all-Sepia other wise. But Benny Goodman has gone even further with his exhibition of democratic casting. His band and setup is as interracial as when he toured America with the famous Sextet that included Teddy Wilson, Lionel Hampton and Charlie Christian, the greatest of all guitarists.

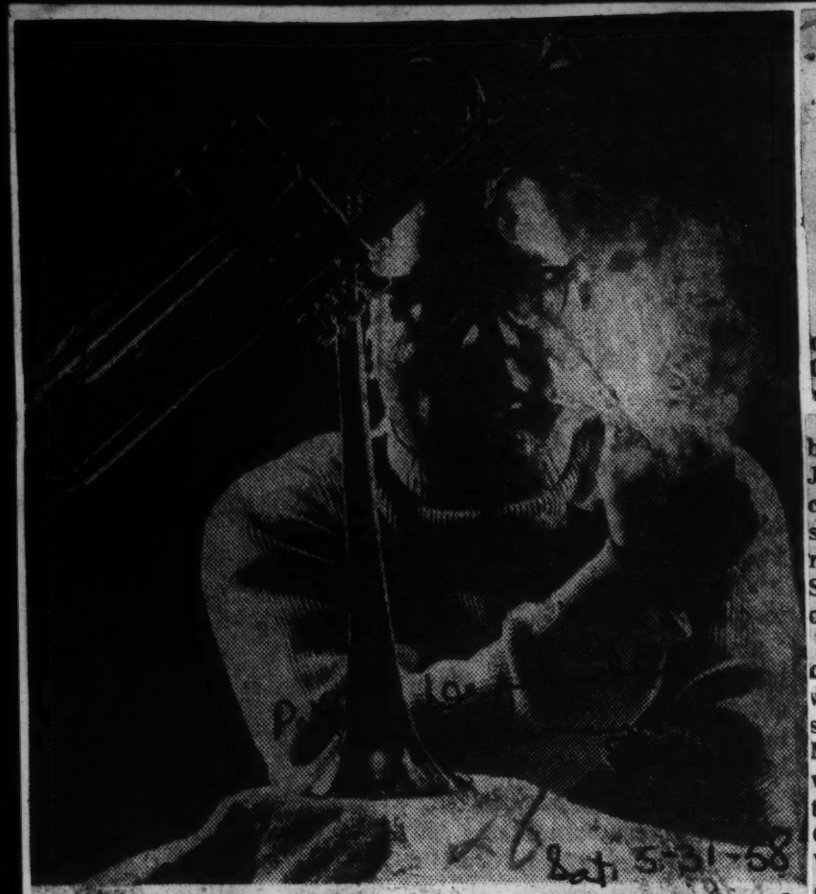
The King of Swing, appearing at the Brussels World's Fair under the auspices of the Westinghouse Broadcasting Company, will introduce a new composition specially written for the occasion by Andre Previn. Titled "Brussels Briefing," the seven-minute jazz composition will be featured by the King of Swing during his week of personal appearances at the Brussels World's Fair.

The Goodman Band's week in Brussels will be the first "in-person" offering in the American Performing Arts Program at the Fair.

GLADYS HAMPTON, wife-manager of Lionel Hampton has presented the attraction abroad several times over past two seasons including a big benefit performance in Israel. This engagement, of course, was meant as a goodwiller.



ERROLL GARNER who spent several weeks abroad was hailed as an "ambassador" by lovers of sentimental and "progressive" music. Here Erroll performs for benefit of a pair French dolls during his stay in Paris.



DIZZY GILLESPIE, exponent of bebop was among first of the socalled "ambassadors of goodwill" to be sent abroad under supervision of U.S. State Department.

Young Soprano Gets Award To Study Voice In Austria

Defender (Daily)

Chicago-Ill

A young south side soprano, currently doing graduate work at Chicago Musical college of Roosevelt university, has won a Ful-

Miss Crawford received her bachelors degree in music in June 1956 from the Chicago Musical college of Roosevelt university, and will be awarded her masters degree in September. She will give her graduate recital on Tuesday, Aug. 5.

The three other Chicago Musical college students of Prof. Long who were awarded Fulbright scholarships in 1955 and 1956 are Miss Norma Williams, soprano, who begins her second season with the Opera Company of Stuttgart, Germany, this fall; Miss Joan F. Volek, coloratura, who has just completed a year singing with the Opera company in Salzburg, Austria; and Miss Marianne Kosakowski, lyric soprano, whose award was renewed for the year 1957-58.

Miss Crawford, one of eight children, lives with her parents, Mr. and Mrs. J. C. Crawford. A sister, Arlene, and a brother, Bernard, are also graduates of Rossevelt university.

Gamma Phi Delta, which gave an award to Miss Crawford, is sponsoring a recital for her Sunday, July 27, 3:30 p.m. at Park Manor Congregational church.

Margaret Tynes Triumphs Anew As Millions 'Applaud' Star On Video

Margaret Tynes who appeared on Ed Sullivan show Sunday with Duke Ellington got there on wings of a previous condition — her soloing of W. C. Handy's "They Who Sow in Tears, Will Reap in Joy" at the late composer's funeral in New York several months ago.

Although she paid no attention to it, the presence of Sullivan at the funeral was a good luck omen to her. Sullivan was not only touched, he made a mental note to audition the girl. As a result Miss Tynes sang two numbers on "Toast of the Town" last Sunday as co - starring guest artist with Duke Ellington.

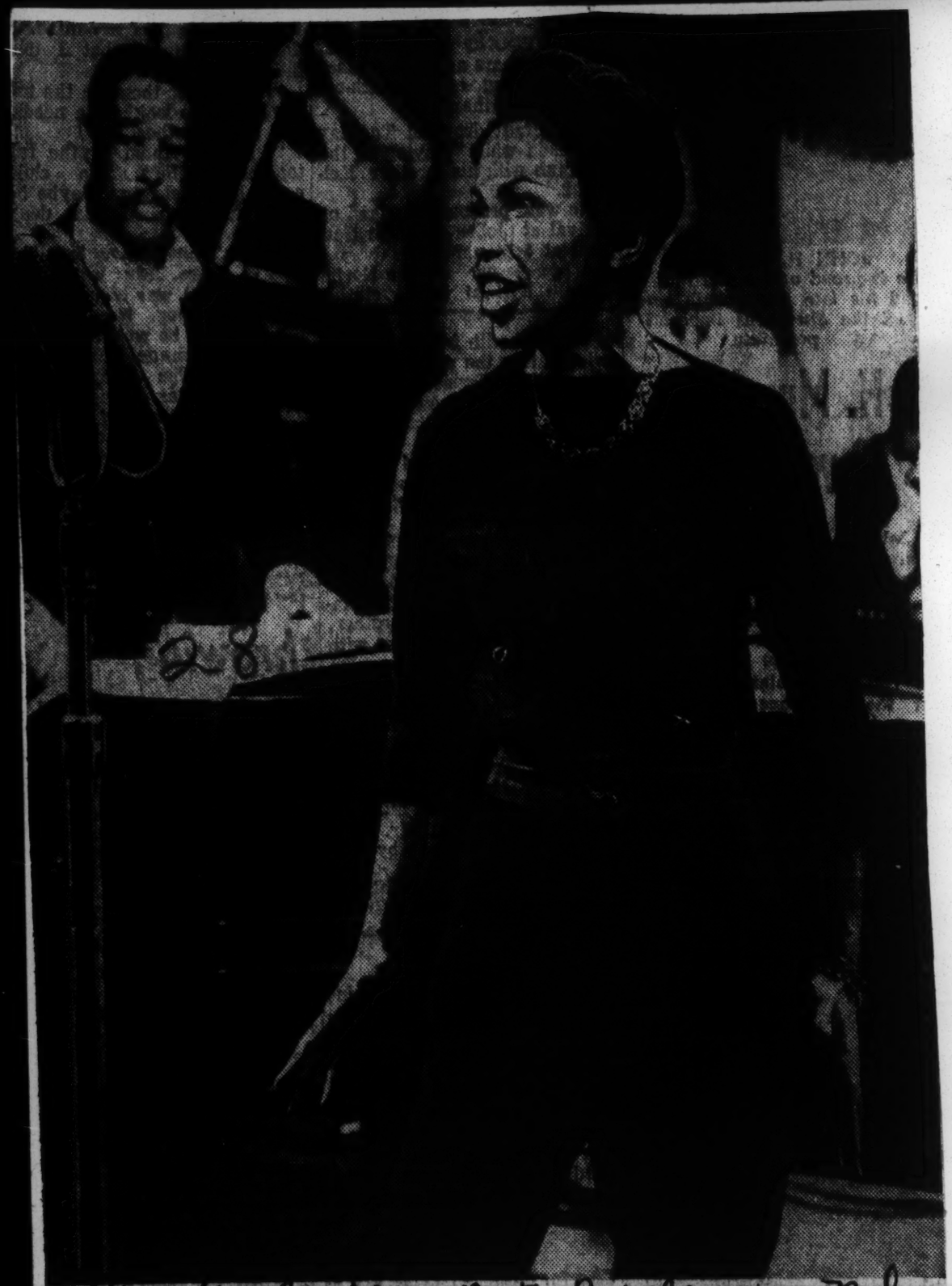
Born in Saluda, Va., Margaret grew up in Greensboro, N. C., where she went to college at North Carolina A&T. She studied music at Columbia University and the Juilliard School, where she earned her master's degree. On leaving school she was offered a job to sing Porgy and Bess, in the title lead with the USO, right after the war. But Margaret, at first, balked. With a minister father and a school teacher mother, she felt that her family would frown on anything short of operatic work. Finally, she was convinced by an old family friend, one of her professors at A&T, that she had nothing to fear. She did a bang up job with the USO for nine months, until she was signed to appear in the Broadway musical hit, "Finian's Rainbow."

Being in a department of show business (serious music) which does not often capture the news headlines, Miss Tynes has been working for years with little attendant publicity. But she has several years of solid and hard work and brilliant performance behind her. She was signed by the City Center Opera Co., and stayed with them for five and a half years. Her debut, in "Love For Three Oranges," was a scintillating affair, of which the N. Y. Times wrote: "Miss Tynes sang the witch's (Fata - Morganan's) music well and manipulated her red cape to an excellent effect."

She went on to do "The Consul," playing the Italian woman, "Der Rosenkavalier," "Pelleas and Melisande," and several other operas. The NBC-TV Opera Co., then signed her for four years, but she did not solo. She has done several Town Hall concerts and sang in the Carmen Jones series on "The Ed Sullivan Show" some years ago, which starred Murial Rahn.

It was in Duke Ellington's "A Drum is A Woman" for U. S. Steel on the CBS Network that Margaret gripped the imagination of the public last year. Ellington, himself, thinks she is definitely one of the real talents in the field of music today. After that show, she received numerous offers, many of which she could not take. Last year, one of her friends Avon Long, the singer-dancer, had an idea to star himself, Margaret and Laverne Hutcherson in a night club act in which they would sing some Gershwin and many other highlights from Broadway Shows. They opened at New York's "Old Romanian" on Broadway and were an instant hit. The act, once 20 minutes long, is now an hour and they have been traveling the college as well as the New England and Borscht circuits with it with tremendous success.

DUKE ELLINGTON at piano and Margaret Tynes as vocalist highlighted the Ed Sullivan television show Sunday in brilliant performances. Here they are shown during progress of the program.



ELLINGTON DISCOVERY—Contralto Margaret Tyner, singing discovery of Duke Ellington, is shown going through rehearsal paces prior to her Sunday night appearance on the Ed Sullivan television show.

28 1958

Clara Ward confirms Gospel Singers split

Afro American P. 19

28

PHILADELPHIA—Four members of the famous Ward Singers gospel singing group were fired and immediately replaced this week when they announced to Clara Ward and her mother, Mrs. Gertrude Ward, that they would not accompany the group on a two-week tour of the midwest.

The surprising action took place just a few hours before Clara Ward's entourage was scheduled to depart for a two-week tour of twelve midwestern cities. The move was made by four gospel singers, Marian Williams, lyric, Frances Steadman, [illegible] Katherine "Kitty" Parham, soprano, and Esther Ford.

QUICKLY replacing the four, Mrs. Gertrude Ward obtained the services of the Imperial Gospel Singers of Philadelphia to assist in fulfilling engagements scheduled for the Ward Singers. Meanwhile, Clara Ward, leader of the internationally acclaimed gospel group, has been auditioning numerous singers anxious to join the popular Ward organization.

In a statement issued from her hotel suite in Chicago Miss Ward said "The country is loaded with gospel singers looking for work with a name group and my phone here has been ringing constantly ever since the news leaked out that four of our singers are no longer with us."

* * *

LAST WEEK'S rift is the latest of a series of personnel changes in the Ward operation. Previously, a sister of Miss Ward, Mrs. Willamae Moultrie, organized the Gay Charmers jazz trio.

The others including Miss Williams, Mrs. Henrietta Waddy, Miss Parham, Miss Steadman and Miss Esther Ford are now organized as the Philadelphia Stars of Faith.

* * *

EXPLAINING THE situation, Mrs. Ward said that their tour of one night stops was scheduled to begin last Sunday in Brooklyn, N.Y.

"We were supposed to leave Philadelphia at noon, and I thought that everybody was going along. But at 1 o'clock that morning, the girls told me that they were not going to make the tour," she said.

* * *

"THE CAUSE for the sudden and late decision, I wouldn't know but if God be for you He's more than the whole world against you."

She said that the Philadelphia group known as the Soul Satisfiers substituted on the Sunday program in Brooklyn. The Imperial Singers are accompanying the Wards on the other one night dates which began in Chicago on Monday.

The tour will also take in Milwaukee, Richmond and Gary, Ind., St. Louis and Detroit.

Afro American P. 19 28 Baltimore, Md. 8-2-9-6-58

TOGETHER NO MORE—The internationally-famed Ward Gospel Singers are no longer a group. Clara Ward, organizer and long-time head of the aggregation, confirmed late last week that the unit shown above is not the one currently touring the Midwest. She verified reports of a split which had persisted since a July 6, appearance in Philadelphia. The engagement was advertised at the time as the "25th and last" anniversary concert.

Mezzo-Soprano Scores in France

Doris Mayes Wins Top Singing Title

PHILADELPHIA—Brilliant mezzo-soprano, Doris Mayes of Philadelphia added new laurels to a long list of singing awards by winning the Grand Prix at the Toulouse International Singing Competition in France, regarded by some as the "world singing championship."

Close behind Miss Mayes in the acclaim of the international jury after long deliberation was a Russian entry, Eugenia Mirochnitchenko, who received a "second grand prix."

Miss Mayes, winner of the Philadelphia Inquirer "Voice of Tomorrow" competition in 1949, won her recent victory because of the quality of her register, the jury said.

SHE WON her loudest applause from the audience as she sang from Bach and Wagner.

There were 102 entrants in the contest, 11 from the U. S.

Miss Mayes, 30, a pupil of Marian Bradley Harvey and a 1951 graduate of the Philadelphia Conservatory of Music, won a John Hay Whitney Foundation Opportunity Fellowship of $25,000 in 1956.

Two months later she was honored with a Fulbright grant to enable her to continue her vocal studies at the Munich Conservatory of Music.

Miss Mayes, a clerk at Philadelphia General Hospital, has won critical acclaim in every appearance in Philadelphia, in other Eastern cities and abroad.

DORIS MAYES
. . . "world's best"

Presents Negro Pianist In Debut

By CARL DITON

ANP

PROVIDENCE, Rhode Island. — The Providence Journal-Bulletin sponsored the Rhode Island Philharmonic orchestra Sunday in a concert at the Veterans Memorial auditorium.

Raymond Jackson, pianist, the 1957 winner of the National Association Negro Musicians Inc. National Piano scholarship at Champaign, Ill., having been chosen as soloist, made his initial appearance anywhere with a symphony orchestra, selecting the well-known Grieg Concerto, Op 16, for piano solo with orchestra accompaniment: Allegro moderato, Adagio, Poco animato.

It was estimated that more than 2,000 persons were present, Jackson receiving six or more curtain calls amid the vociferous applause.

Also interesting is it to note that the pianist's manager, Miss Josephine Heathman, and Jackson are both natives of Providence.

As an additional feature, Miss Maria Traficante, soprano, sang arias: "Merce, Dillette Amiche" from Verdi's "Sicilian Vespers;" "Quil Il Bel Sogne" from Puccini's "Il Rondine," and "Ah, Forse E Lui" from Verdi's "La Traviata."

The orchestra, under the capable direction of Francis Madeira, offered Vivaldi's Concerto Grosso in D Minor as an opening number: Allegro, Adagio, Allegro; Intermezzo — Andantino; Allegro Moderato, and Ballet Music from Verdi's "Aida."

Midway, it played "Dance of the Hours" from Ponchielli's "La Gioconda;" closing with Rossini's Overture to the opera "Il Barbiere di Siviglia."

Good Morning

We are a one-languaged people, aren't we? Even our ambassadors have frequently not taken the trouble to learn the tongues of those to whom they are sent. I was in Mexico City some years ago while Dwight W. Morrow was representing us in that country and he had created a delighted sensation a few days before by delivering a short address in Spanish.

And how much we miss in other countries by our inability to carry on conversations in their languages. In our important conferences even interpreters are bound to shade meanings as they turn from one side to the other.

The Manchester Guardian was charmingly courteous and strongly effective in a recent editorial addressed to France in France's own language. It was headed, "A Talk to Our French Friends." It began: "It is as intimate friends of France that we share sorrows the consequences of which we cannot avoid."

Upon such slender threads of understanding the destinies of nations sometimes hang.

* * *

We were with Mr. and Mrs. Roy Sellers recently for an hour, in which we talked too much and they too little. They are Birminghamians just back from two tours of duty, one in Iran, one in Bombay, representing our government.

They say the Russians are beating us getting to the people. There are no auditoriums. We put on cultural performances, like the Minneapolis Symphony, in a theatre with a capacity of 800. The Parsees, the rich intelligentsia, who are already our friends, take all the

DR. HENRY M. EDMONDS

tickets. The people in the large don't know we are in town. The Russians put on a circus in the open field and everybody comes. The ordinary crowd for Nehru is a million.

In Bombay we arranged for Marian Anderson to be heard in the open. But the response from her manager was: "On the basis of a former experience, she can't sing outdoors." So she, too, was heard by a handful. We did put her on radio, however.

The Sellers' are level-headed, practical, trained, experienced, attractive, patriotic Americans. We need a million more like them to speak for us in the far places of the earth.

AT NATIONAL MUSIC CAMP—INTERLOCHEN, MICH.—Miss Mary Frances Early and Mrs. Mildred Lee Burse of Atlanta are among the 1,500 students attending the 31st annual session of the National Music Camp in northern Michigan.

Both are attending on University of Georgia Board of Regents scholarships.

Miss Early is a 1957 graduate of Clark College, where she was valedictorian of her class. She was also student director of the college band.

She plays clarinet and piano and is participating in the National Music Camp university choir, orchestra, and symphonic wind ensemble.

Mrs. Burse is a graduate of Spelman College, where she was active in glee club, band and orchestra. A violinist, she plays in the NMC university orchestra and also sings in the university choir.

28 1958

Music: Gershwin Night Opera: 'The Magic Flute'

27th Annual Concert at the Stadium

ALEXANDER SMALLENS conducted the Stadium Symphony Orchestra in its twenty-seventh annual George began Sunday afternoon on at Lewisohn Stadium before an audience of 9,000 Gershwin fans.

Mr. Smallens was one of the conductors of the Stadium's first memorial concert to Gershwin in the year of the composer's death, and he has conducted these concerts ever since. This and his activity as conductor of "Porgy and Bess" on Broadway and on extensive foreign tours have made him perhaps the most experienced Gershwin conductor to be heard today.

He had the assistance of Eugene List, pianist; Camilla Williams, soprano, and Lawrence Winters, baritone, the latter, like Mr. Smallens, long experienced in performances of "Porgy and Bess." Twelve selections from that opera made up the entire second half of the program.

Miss Williams' voice, when it was not distorted by the microphone and loudspeakers, had a relaxed, sensuous appeal that was wonderfully suited to her numbers, "Summertime," "My Man's Gone Now" and others she sang with Mr. Winters and a chorus trained by Charles Smith.

Mr. Winters had the jaunty assurance and the style for "A Woman is a Sometime Thing" and promised to do equally well by "I Got Plenty o' Nuttin" and "It Ain't Necessarily So."

One of the most engaging numbers of the evening was the March from "Strike Up the Band," which has been the traditional opener for these Gershwin concerts. Mr. List played the solo parts of "Rhapsody in Blue" and "Concerto in F" with lithe fingers, rhythmic vitality and considerable delicacy when that quality was needed.

The Concerto shows its age a little more every year and so does "An American in Paris," which Mr. Smallens also conducted. But the Rhapsody and the irrepressible lilt of "Strike Up the Band" seemed as fresh as this morning or perhaps a little fresher.

EDWARD DOWNES.

Camilla Williams

Leinsdorf Conducts —Tozzi in Mishap

By HOWARD TAUBMAN

"THE MAGIC FLUTE" has been absent at the Metropolitan for only a season, but it seems longer than that. Is it because Tuesday night's performance was the first Mozart we have had this season? With the return of his music something precious in the way of enchantment returned to the Opera House.

•

The production of "The Magic Flute" is the one that was put together afresh several seasons ago, and its sets and costumes by Harry Horner still look bright and new. Musically the opera has been entrusted to the care of Erich Leinsdorf, and thanks to the affectionate care with which he has prepared his forces the performance has taken on an engaging clarity and balance.

"The Magic Flute" is not easy to encompass. Its mixture of childish humors, glowing tenderness and moral loftiness is conveyed most successfully by the character and quality of the musical communication. Mr. Leinsdorf understands this and he clearly has been at pains to fuse his performers—principals, chorus and orchestra—into a truly Mozartean ensemble.

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The singing everywhere has grace and style. There is no slovenly phrasing on the stage or in the pit. Indeed, so much care has been expended on accuracy and balance that there are moments when the performance seems to be too premeditated.

But Mr. Leinsdorf has had to blend a number of elements new to the Met's "Magic Flute," and he can hardly be blamed if the emphasis is on precision—and caution. One is certain that he and his cast will unbend as they repeat the opera and that the performance will grow increasingly buoyant.

In his first Sarastro at the Met, Giorgio Tozzi earned fresh laurels as a singer and deserved the Purple Heart for being wounded in action. After a nobly sung "O Isis and Osiris" in the first scene of the second act, he stepped back as the lights dimmed on the sanctuary of the priests for a change of scene. One of the big wooden columns toppled and landed on the American basso's head.

He fell and, as he said later, saw lights that weren't there. He suffered a cut on the head and required medical treatment. Though he was shaky from the blow, he continued to sing. In his handling of the aria, "Within These Holy Portals," one of the grandest in the opera, Mr. Tozzi gave no indication that anything had gone wrong. He is not only an admirable artist but also a game one.

Gloria Davy, the gifted Negro [illegible] undertook her first Pamina and sang with distinction. Hers is a finely textured soprano, which she uses with taste and flexibility. The fact that she could handle Mozart so assuredly is evidence of her musicianship. Roberta Peters coped gamantly with the murderously difficult arias of the Queen of the Night.

•

Nicolai Gedda, in his first Tamino at the Met, also sang with musical discrimination; the voice does not have the color and resonance one would like, but it is used so intelligently that one can forgive its shortcomings. Theodor Uppman was a delightful Papageno and sang stylishly. Norman Scott brought dignity to the high priest.

William Olvis, who made his debut at the Met, had the slight role of a priest, but did enough to show that he had a fresh, lyrical tenor. In the large cast there were many excellences. The quality of the voices in the secondary roles and the manner in which concerted numbers were managed were in the best Met traditions.

Herbert Graf's staging makes what it can of the two worlds of "The Magic Flute"—the innocent comedy and the ethical grandeur. But it is the glorious magic of the score that matters most, and the Met's production plays fair with that.

Gloria Davy

The Cast

THE MAGIC FLUTE. Opera in three acts by Mozart. Text by Schikaneder. Staged by Herbert Graf. Sets and costumes by Harry Horner. Conducted by Erich Leinsdorf. At the Metropolitan.

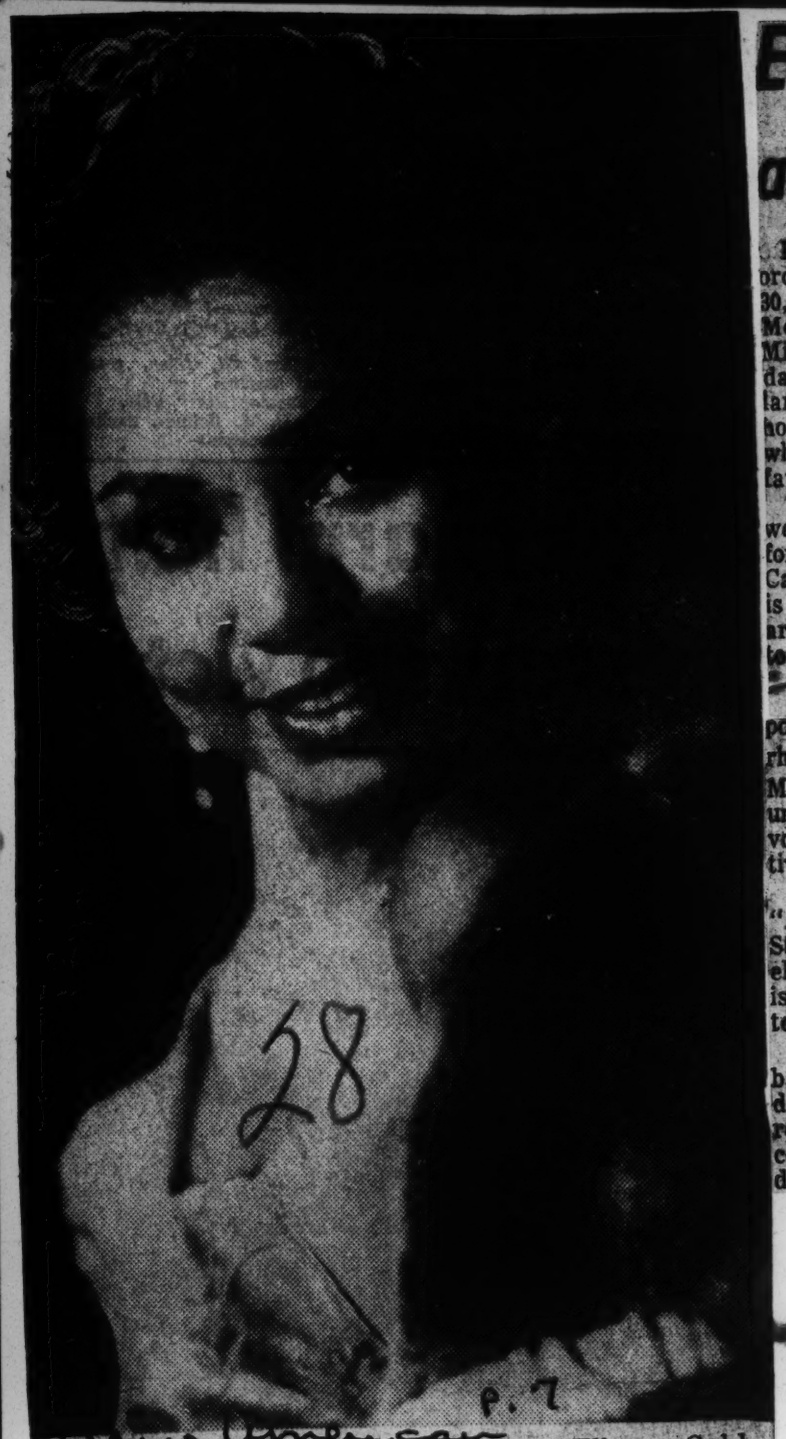
Sarastro	Giorgio Tozzi
Tamino	Nicolai Gedda
High Priest	Norman Scott
Second Priest	William Olvis (debut)
Queen of the Night	Roberta Peters
Pamina	Gloria Davy
Three Ladies	Heidi Krall, Mignon Dunn, Belen Amparan
Papagen	Theodoro Uppman
Papagena	Mildred Allen
Monostatos	Paul Franke
Three Genii	Emilio Cundari, Helen Vanni, Margaret Roggero
Two Guards	Louis Sgarro, Giulio Gari
Three Slaves	Henry Arthur, John Frydel, Hal Roberts

NOTED AMERICAN SOPRANO, Camilla Williams waves goodbye at New York International Airport as she boards a Pan American World Airways Clipper for a 10-week concert tour of Africa. A prima donna of the Vienna State Opera, Miss William will fulfill engagements in 12 African countries before returning to the U. S. Jan. 23.

28 1958

Top of the Field— Graham Jackson of Atlanta, celebrated organist, pianist and accordionist, shown here with one of his famous singing groups, has been rated at the top of the list by Hi-Fi magazine. His album, "Solid Jackson —"Graham Jackson at the Mighty Wurlitzer Pipe Organ," is rated No. 1 by Hi-Fi. The magazine says the album's recorded sound is "brilliant" and performance is "superb." Westminster Company, 275 Seventh Ave., New York 1, N. Y., released the albums featuring "Solid Jackson" and "The Graham Jackson Choir." Jackson resides on White House Dr., S. W., Atlanta.

SINGER WITH A CANE — Dependant on a cane, songbird Savannah Churchill is shown as she headlined a show at a Winwood, N.J. nightclub last week. The singer suffered a broken hip when a patron in a Brooklyn, N.Y. club lost his balance and and fell into her in March 1957. Miss Churchill said that she suffered a permanent injury and she has been told by physicians that she will always have a limp.



SHE SINGS TOO—Statuesque Ellysea Gold looks good and sounds good. The youthful newcomer from Manhattan displays a promising voice in her initial waxing of "This Hall to Be," backed by "A Rainy Day" on the Goldwell label.

Ex-pianist for blues ace records for Dooto

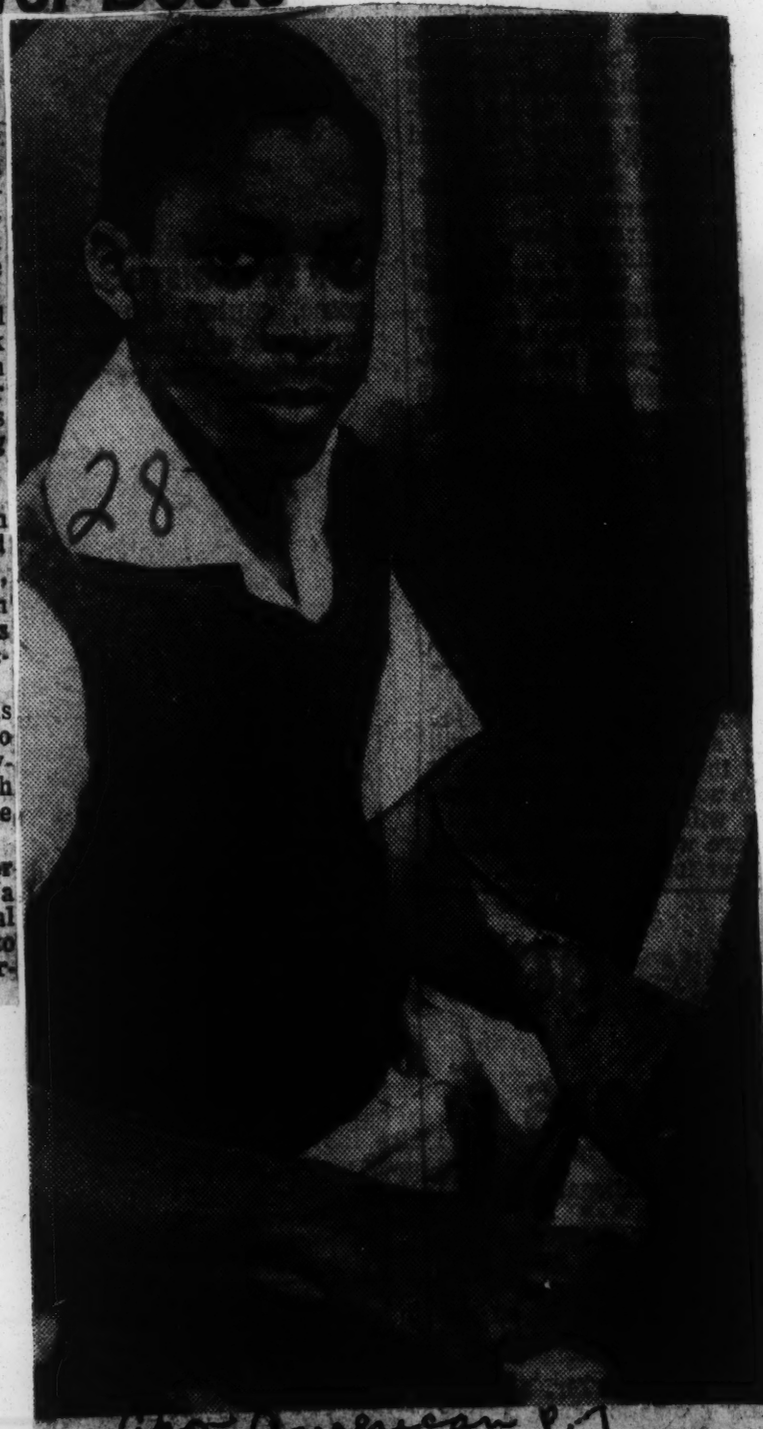
HOLLYWOOD — Dooto Records has shipped more than 30,000 copies of organist Paul Monday's newest hit tune, "My Mistake" during the past ten days. Orders have been particularly heavy in Texas, Oklahoma, Louisiana and Florida where Monday is still a prime favorite.

"Mistake," an emotional weeper, is the pick of the week for several leading Southern California deejays. The platter is also getting plenty of plays around the country, according to reports.

THE TUNE has a high potential in both the pops and rhythm and blues markets. Maestro Monday warbles with unique styling and couples his vocal efforts with highly effective organ artistry.

Flip side of "My Mistake" is "Are You Ready To Go Steady?" This is a jump novelty with group backing which is a cinch to click with the teen-age trade.

One time Ivory Joe Hunter band pianist, Paul Monday is a dynamic performer. His initial recording efforts for Dooto could well give him the stardom he so richly deserves.



PIANIST JON ROBERTSON was one of a number of tan youngsters who appeared as "Mickey Mouse Club" TV-show guests in the past year. Others included the talented Covans dance group of Los Angeles, and a clever sister team of Gayle and Sandra Smith.

28 1958

Josh White Success Another Famed 'Rags To Riches' Yarn

JOSH WHITE SUCCESS—No. 20

NEW YORK — One of the most unique figures in music circles is Josh White the famed singer of folk tunes. His success story has also been unique and a yarn of from rags to riches.

Twenty-five years ago Josh cut his first sides for the legendary Paramount label. He sang and played with Blind Joe Taggart in the earliest days of electrical recordings. He was fifteen years old at the time.

Originally, Josh could not afford to buy a guitar, so to save for one, he led blind street musicians for $4.00 a week. While with these men, who included such greats as Blind Lemon Jefferson and Blind Joe Taggart, he studied their style and practiced on their guitars while they slept.

In 1929 a representative of the American Record Company (now Columbia Records) came and offered Josh's mother $100, if Josh would come to New York to record. $100. was a lot of money just then and Josh's mother gave her permission with the stipulation that he could record only religious songs. Somewhere in the middle of these first twenty-seven sides cut by Joshua White "The Singing Christian," Josh ran out of spirituals and turned to blues.

He convinced the company that it would be easier for him at home if the blues were released under a different name, but the company still created a most uneasy situation for Josh by releasing a "Singing Christian" side backed up with one of his blues numbers which had been released under the name of "Pinewood Tom."

Throughout the thirties and forties Josh made records, night club and concert appearances, and now counts among his ardent fans Eleanor Roosevelt and the British Royal Family. Today, Josh is still recording and making personal appearances, but, as those who hear him will testify, twenty-five years of active work has in no way detracted or dulled the intensity of a Josh White per-

PROFESSIONAL DEBUT -- Debria Brown, June graduate of the United Negro College Fund's Xavier University, who will sing the title role of "Carmen" with the New York City Center Opera Company, October 25 is pictured above. When a talent scout heard Miss Brown in the role in Xavier's production of the Bizet opera in New Orleans last May, he immediately engaged her as prima donna for two New York City performances. While in New York, Dr. Benjamin E. Mays, Fund president, congratulated her at a reception held in the Park Sheraton Hotel. Debria, a mezzo-soprano, is the daughter of Rev. Dr. and Mrs. Bennett G. Brown of this city.

Xavier Coed In Debut With NYC Center Opera

NEW YORK — Debria Brown a 1958 graduate of the United Negro College Fund's Xavier university, made her professional debut as "Carmen," with the New York City Center Opera Company last week.

A talent scout heard Miss Brown sing the title role in the Xavier Opera Workshop's production of the Bizet classic in New Orleans last May. He immediately engaged her as prima donna for two New York City Center performances.

A mezzo soprano, the 21-year-old singer is the daughter of Rev. Dr. and Mrs. Bennett G. Brown of New Orleans. Her parents provided her with a musical background. Now retired from the ministry, her father is an accomplished bass-baritone; her mother, an excellent pianist. Debria studied piano for nine years. She did not seriously consider a singing career until her college days.

Educated in New Orleans, Miss Brown entered Xavier university on a scholarship in 1954. After acceptance in the Xavier Concert Choir, she began her first formal vocal training under Sister M. Elise, head of the music department.

28 1958

'Unknown' Wins International Vocal Contest

By MICHAEL FRANK

In London recently I heard a young American opera singer tell how she had gone to Europe to enter an international singing contest in order to find out whether the rumor that non-Americans would never be permitted to win one was true.

I decided to go along to the 5th Concours International de Chant de Toulouse, France, and to see and hear for myself.

The trip was well worth it. I found that the rumor appears to be well-founded—and I witnessed the victory of a young American girl who was so superb that only the most biased jury could have denied her to first prize.

Doris Mayes is a young (27) Philadelphia Negro whose story reads, at least to date, like an "American success story" taken right out of a reading primer, including the circumstances of her Toulouse victory in which she (like the other Western singers) student with no professional experience, came at her own expense to compete with and to win over carefully pre-selected national delegations of seasoned professionals from the Soviet bloc.

Doris Mayes was born the fifth in a family of six girls in Philadelphia. She lost her father when she was three years old. Ever since then the family depended solely on her mother's earnings.

Doris started singing in the choir of the 19th Street Baptist church in Philadelphia at the age of five. "I just always loved to sing" she explains, and that covers not only her past, but also her plans into the future.

She wants to sing, anytime, anywhere, she can. One seldom meets with somebody so genuinely disinterested in a "successful career" as Doris.

In her junior year in high school, Doris attended a neighbor's wake—and sang. The undertaker was so impressed that she urged her to ask for an audition in the Philadelphia Conservatory that she was now is the timefou of Music. However, Doris f e l l never gave the matter a second thought. She was about to graduate from high school and calculating how best to contribute to the family income, when the undertaker met her mother and inquired about the result of her audition at the Conservatory. She became very concerned when she heard that Doris never went there, and pressed her mother to prevail upon her to consider her singing talent seriously. Unwillingly, Doris asked for an audition—and was urged to apply for admission to the Conservatory. Her family was unanimously in favor of Doris' studies, but the expense was clearly beyond the family's slim means. At that time her first real fan, the undertaker, stepped forward and offered to support Doris entirely.

Doris' singing career faced the first real crisis when the enthusiastic undertaker died at the end of Doris' second year at the Conservatory. But somebody—who to this day has remained anonymous—took over Doris' support for another year, and thereafter the Conservatory used its funds to carry her through her fourth year. Then Doris won the Philadelphia Orchestra Youth Competition and her first chance to sing with an orchestra, and, more important at that point, the Marian Anderson Scholarship which enabled her to continue her studies at the Conservatory. In 1955 Doris won a Fullbright Fellowship for further study at the Hochschule fuer Musik in Munich, Germany, and in 1957 was awarded the next-to-impossible thing, a renewal of the fellowship for another year.

In the meantime, Doris was trying out her professional wings, and trying to attract attention to her art, at various international singing contests. In the 1957 and 1958 contests in Munich she ended up among the finalists. In Geneva, Switzerland, in 1957 where no first prize was awarded, she won the second. Back in Geneva in 1958, she ended up among the finalists. In Toulouse, France, in 1957 she failed to place at all; and two weeks ago she returned there to carry off the first prize.

Doris won her victory in the nick of time. Her Fullbright Fellowship ran out last summer. Her family, much as they would like to, cannot support her. By saving desperately what funds she had, she made it to Geneva. She could reach Toulouse only thanks to a Swiss couple who lent her 200 Swiss francs ($5).—Once she placed among the finalists, she received a 2,000 French francs ($5) per diem allowance for the duration of her stay in Toulouse. As the winner of the first prize she received a beautiful Sevres vase, a gift of the French Minister of National Education. But more helpful in her circumstances was the purse of 500,000 francs (approx. $1,200) that will enable her to return to Munich for further study should she not receive any long-term professional engagement.

Her victory brings her also other benefits. She was automatically engaged for a concert tour in France, and the Pathe-Marconi record company will make a two-side LP record with her. She will be also engaged for one performance in the Toulouse Theater, and "retained in the theater's list of artists to be considered for possible future engagements"—something which seems highly unlikely in view of the general "French theater for Frenchmen" policy. She was also engaged for a broadcast performance in Brussels. But she had no immediate prospect of a long-term job which she needs so badly not only for her story and prospects are very profoundly American: London, Rome, Paris, Munich, Vienna are full of talented young American singers who, having obtained a high quality basic training in this country, must complete their studies and make their living abroad, because there seems to be no room for them in the American scheme of things. However, the going is by no means smooth for them in Europe. They may, just may, make the grade in the English theater; the French and the Italian theater, also because of their preoccupation with perfect diction, are for all practical purposes preserves of the natives. In fact, only in West Germany are there enough theaters, and people with sufficiently wide interpretation of what constitutes artistic production, to give them a longer engagement.

Doris Mayes is quite realistic about the difficult and uncertain road ahead of her. But she is not worried. The New Testament I saw lying opened on her night stand while I was interviewing her shortly before her last concert in Toulouse explained to me in part why she is so happily free of care.

But the other, and perhaps stronger reason lies in the fact that this so highly talented and excellently financial reasons, but also to gain experience, particularly in performing with an orchestra. (Her Toulouse performance this year was the third time in her whole singing career that she has had the opportunity to sing with an orchestra; and it is an additional testimony to her talent and her technique that she won in spite of this obvious handicap.)

Much as she would like singing in her own country, Doris realizes that she cannot make a living here until long after she has become famous in Europe. In this, too, trained girl still wants "just to sing" — anywhere, anytime.

But she and I knew well enough that unless the series of minor miracles that have brought her this far continues, she faces many years' exile; or that her "American success story" will come to nothing, and she will return to her home at 2242 Greenwich Street, Philadelphia, Pa., or to New York or Chicago, at best to teach little girls how to sing. As I have come to know her I am sure such fate would not embitter her. But I fervently hope that this country, which has been discerning enough to invest in her two Fullbright Fellowships, will somehow, somewhere, find a way of making it possible for this outstanding young artist to make her fullest contribution to the enrichment of the American cultural life.

As we were talking about her life in Europe, Doris mentioned in passing that she is often asked about racial discrimination in this country. Everytime she is happy to point to her own case as proof that the picture is not entirely black. I cannot help feeling that an opportunity for a career in the States in the near future would give her a chance to prove to her European colleagues that as in race relations, so in the arts America forges slowly but steadily ahead.

DORIS MAYES

Satchmo And Hamp Standouts At Interracial Jazz Concert

By Carl Diton

New York - (ANP) - Stadium Concerts, Inc., Mrs. Charles S. Guggenheimer, chairman and founder, decided to give jazz, and not classics, a fling recently and simultaneously celebrate the 58th birthday of Louis (Satchmo) Armstrong (he was actually born on Independence Day) in collaboration with Lionel Hampton's outstanding band.

The decision was a wise one for the occasion drew a huge crowd at the Lewisohn stadium of the College of the City of New York, completing the second of six weeks of music by famous symphonic conductors, and largely classic instrumentalists and vocalists.

This invaluable summer enterprise, the first of its kind in America, now in its 41st season, seeks to expand its organizational structure from year to year, striving more and more to endear itself to the hearts of New York's music-loving people. Among its 35 or more sponsors are now included such mammoth business concerns as Rockefeller Center, Inc., Shell Oil, Metropolitan Life insurance General Electric, New York telephone, and the Saturday Review.

On close scrutiny, the affair was just another get-together of two of our dominant jazz personalities: Satchmo and Hamp. Both artists served in the Les Hites band, as trumpeter and drummer, respectively, and recorded together. Each has been a member of other famous bands: Satchmo with Fletcher Henderson, and Hamp with Benny Goodman. It is also interesting to note that each has ultimately aspired to star in his own organization: Satchmo in his All-Stars and Hamp in the band after his own name.

It was a glorious show. There was Satchmo with his continuous, high trumpet notes, so unique throughout the world's trumpet realm; his display of gifts for remarkable improvisation without rehearsal; and his singing and inimitable, spontaneous humor, that cost the vast audience many a roar!

Hamp embodied the pianist, the extraordinary vibraphone soloist, the showman (the instrumentalists single-filed around the stage), and the bandleader (employing a unique method of bringing a musical number to a halt by leaping into the air; when he land back on the floor of the stage, the band comes to a halt!). Satchmo had the customary singing and comic dancing services of Vera Middleton. And Billy Kyle, his Philadelphia pianist, incidentally a former pupil of the present reviewer, came in for considerable "spot" attention. Hamp's vocal soloist introduced a little rock 'n roll. Satchmo's theme song was "When It's Sleepy Time Down South," and Hamp featured "Flying Home."

With Anita O'Day and her Trio intercepting the performances of these unique jazz personalities, the audience was fully saturated with entertainment for wellnight three hours. It was undeniably a great Stadium night!

28 1958

Dorothy Donegan Piano Playing Called Wild But Polished By Time Magazine

New York, Nov. 3.—(Special to the Jackson Advocate)—Fast becoming one of the top figures in the entertainment field, Time Magazine, in its issue of the above date had this to say about pianist Dorothy Donegan.

She played the first couple of numbers straight—the melody always there, easy and obvious. Then she leered from between her big rhinestone earrings and let the crowd know that she was about to take off. She basted Lazy River with a wild boogie beat. Her knees bounced up and down like runaway jackhammers. She jumped from her bench as if kicked by a mule, grimaced like an ulcer case on the way out, writhed like a belly dancer, sucked her thumb, tugged at her ear, groaned. Sometimes she struck some keys with her elbow, but she never missed a note, and her hands pounded away with incredible precision. Dorothy Donegan, 32, was giving the well-heeled, well-liquored crowd just what it came for, and the Embers, Manhattan's pseudo - ranch - style jazz joint, pulsed with enthusisam all the way up to its pseudo-adobe ceiling.

No one could miss for a moment that for all her arm-flinging antics, Dorothy can really play. There are those who insist that she is not the best female jazz pianist in the U. S., but while it soaked up her lyric black magic last week the crowd at the Embers would have been willing to argue.

The Top Spots. Old jazz fans can remember when Dorothy was known merely for her music, not for her mugging. That was 16 years ago when she started swinging the classics for Chicago, her home town. Still, the roots of the clown were there. Even when she was an eight-year-old, baseball-playing tomboy in the South Side black belt, her piano teachers could not wipe off her unconscious grimaces. But for a long while she managed to hold the rest of her contortions in check. An agent got her a job in a Dearborn Street gin mill—the kind of place where she could show up in a sweater and skirt and had to keep her purse on top of the piano—and soon she was a big name in jazz, playing the top spots across the country.

In the late '40s, Dorothy's career began to sag. "I'd acquired the temperamental tag," she says. "I felt persecuted. I like to tell the story of the Southerner who came up to me and said: 'Loved your playing. I had a Negro mammy myself.' I snarled back, 'So did I.'" She had trouble with cafe owners, lost much of her following, finally decided she had better change her act. Says Dorothy: "Instead of just sitting there and playing, I've added personality. I feel I'm a new Dorothy Donegan."

Wriggle in Radius. The new Donegan has been so successful that she has a contract with the Embers (through 1961) that brings her $2,000 a week and calls for two eight-week stints a year. This sort of payoff has drawn her to the attention of Internal Revenue men who argue that her gyrations constitute a cabaret act, that the club ought to pay the 20% entertainment tax rather than the 3% charged for purely instrumental gaiety. "If I had to stop groaning," Dorothy groans, "I'd be out of business." So a compromise was arranged. "I can still wriggle as long as I keep within the radius of the piano."

After another week's work in Manhattan she will head for the Embers (no kin) in Fort Wayne, Ind., then the Embers (no kin) in St. Louis, to assault a few more trembling pianos. Says she: "I'm better technically today than I ever was. I'm wild, but I'm polished."

Tommy Weber

PIANIST DONEGAN

Dorothy Donegan Lives on Piano

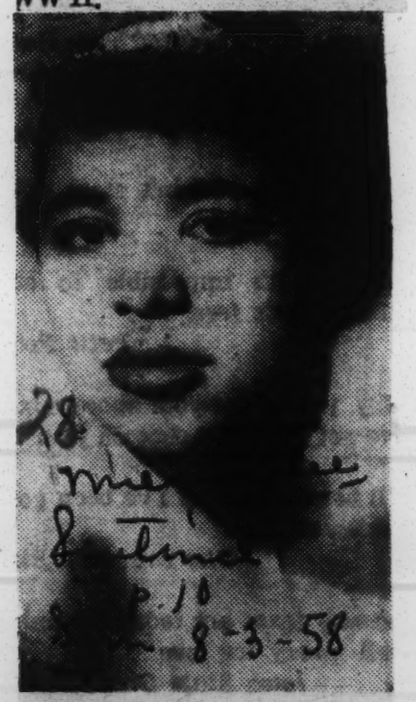
MAKING HER first appearance in Milwaukee, Dorothy Donegan, who plays a jive piano, opens at the Brass Rail Monday for a seven-day stay.

Miss Donegan, a native of Chicago, plays not only jazz favorites but adapts the classics—Rachmaninoff, Schubert, Chopin—to her particular styling.

That it's effective is proved by a rundown of the top spots the talented young lady has wowed—to quote the critics.

They include such diverse spots as New York's Cafe Society, Loew's State and the Zanzibar; the Oriental Theater and Latin Quarter in Chicago and the Trocadero in Hollywood.

Dorothy broke into big-time show business following her discovery by Chicagoan Joe Sherman shortly before WW II.



DOROTHY DONEGAN
She jives the classics

St. Louis Blues Played 14 Ways In New Album

NEW YORK (AP)—"Fourteen Blue Roads to St. Louis" is the title of a new and unique RCA Victor album which offers fourteen different versions of the great W. C. Handy's "St. Louis Blues."

The album, featuring singers bands, instrumentalists and arrangers, is designed to give a cross section of jazz history through the medium of this famous tune.

RCA VICTOR has dipped into its precious valuts to bring out these sides. Only three versions have been recorded since 1950 with Eartha Kitt, Hal Schaefer and Perez Prado being the principals. The latter does a fascinating mambo version.

The rest are historic items like NBC's Chamber Music Society of Lower Basin Street with Lena Horne on the vocal. Tex Beneke and the Glenn Miller Orchestra provide an interesting march version of the "Blues." The late great Fats Waller and Bennie Payne display their piano prowess in a duet performance.

THE ALBUM also features Jack Teagarden of Dixieland fame; Benny Goodman, "The King of Swing"; Dizzy Gillespie; Duke Ellington with vocalist Marian Cox; John Kirby; Maxine Sullivan with Claude Thornhill's Orchestra and a boogie Woogie version by Earl Hmes and his orchestra.

LENA HORNE
Sings Blues, Too

28 1958

His mother wishes composer Andy Razaf a "Happy Birthday" with a poem...

The Tribune's deadline didn't happen to fall 'right' for it, but "Happy Birthday", anyway, to Andy Razaf from his mother, from the Tribune, and from a community which has been enriched by his presence and is glad to have him call it 'home'.

Tuesday was the internationally famous composer's 63rd birthday.

This was called recently to the paper's attention by his mother, who is, herself, only 16 years her son's senior, Mrs. Jennie Razaf Coles, who will be 79 the day after Christmas.

Mrs. Coles, who moved here from Asbury Park, N. J., five years ago to be near her bedridden son, paralyzed by a stroke in 1950, wrote the Tribune to ask if the paper would print the poem she had written in honor of her son's birthday.

"Every year since his birth," Mrs. Coles wrote, "I have made him a cake for the occasion, until a heart condition and advanced age, made it impossible for me to make it personally, but I design the trimmings and have it made, and even when he would be out of the 'hometown', it was delivered right on time so he could enjoy it and share it with his friends of the show world.

"No one, but a mother, can realize what a gallant struggle he has (and still is making) to bear his cross and hold on firmly to his faith in God. . . I know reading my original poem will give him a little happiness."

Mrs. Coles, who lives at 5015½ S. San Pedro, has had almost as colorful a life as her son.

Her father was a United States consul to Madagascar.

She married the Grand Duke of Madagascar, who was killed when the French took over the island.

Andy Razaf was born in Washington. But although he won world renown as a lyricist and composer before he was 30, his mother was the original poet in the family. She starred writing poetry before Andy was born

His first success came at the age of 16, with a song called "Baltimore", introduced by a popular singer of the time.

This was followed by "Sposin'" which singer Rudy Vallee helped popularize . . . and Andy was on the big time.

TEAMED WITH "FATS" WALLER

He teamed with the late, great "Fats" Waller for his greatest hits . . . "Honeysuckle Rose", "Keeping Out of Mischief Now", "How Can You Face Me?", "My Fate Is In Your Hands" . . . These and other Razaf gems were recorded two years ago by Maxine Sullivan with Charlie Shavers and his ensemble. The music of the 12 songs is Waller, or Razaf with other composers . . . but the lyrics are all Razaf.

Mrs. Coles is "proud and happy to have a son like Andy", and she wants to say it in rhyme.

The Tribune is "proud and happy" to be the medium and to include several other poems Mrs. Coles had contributed to the paper from time to time, along with:

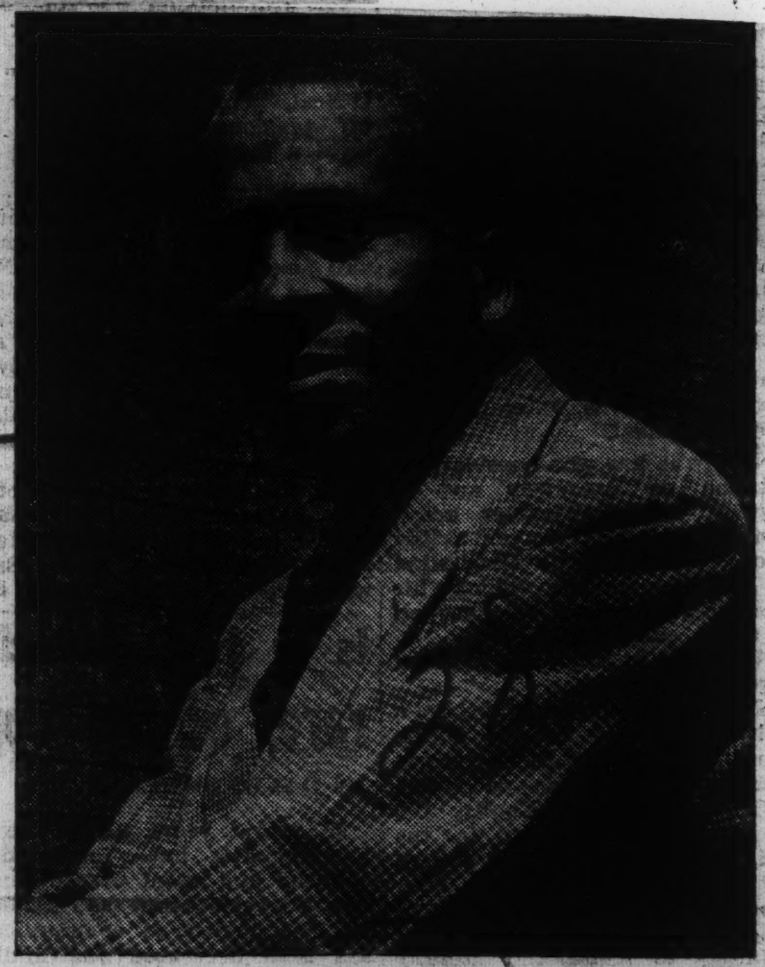
A MOTHER'S BIRTHDAY WISH FOR HER SON

My wish for you is that today
You start once more your life anew.
The door has closed upon the past
The golden future beckons you.

The trials of life are but the stairs
That every man must bravely climb
To reach the goal of his desires
And feel that touch of joy sublime

And as each new year you begin
All past mistakes of life are gone
God in His mercy grants you still
A Gallant Soul that marches on.

Your devoted mother
Jennie Razaf Coles



ANDY RAZAF

. . . in lieu of a cake, famous composer-lyricist's mother writes a poem in honor of his 63rd birthday.

Eugene Brice makes his baritone debut

NEW YORK — Eugene Brice, younger brother of contralto Carol Brice, made his formal debut in Town Hall Sunday as a concert baritone. He is the third member of his family to do so.

Eugene now joins Carol and Jonathan Brice in the concert arena. In his debut, he was accompanied at the piano by his brother, Jonathan.

Althea turns down $3,500

NEW YORK—Tennis star Althea Gibson arrived in New York Tuesday and immediately turned thumbs down on an offer to sing at a Las Vegas night club at $3,500 a week. Miss Gibson nixed the offer because it was not enough money.

The twice winner of the Wimbledon Tennis Championship was met at the airport by a delegation of city officials. City officials say the plans are afoot to declare July 16 Althea Gibson Day. However, Mayor Wagner was reportedly out of the city and plans could not be finalized until he returns.

Songwriter Records New Sides

Eubie Blake Is Still Swinging at Age of 76

By GLADYS M. JOHNSON

DETROIT—A 76-year-old ragtime piano-player may soon become the rage of the teen-age set. That is, if the "sides" recorded by James Hubert Blake on July 28, happen to catch on.

James Hubert Blake, known professionally as "Eubie," waxed a number of albums for Twentieth Century Fox in New York with six vocal selections by his former partner, Noble Sissle.

■

A VETERAN showman of more than a half century, Mr. Blake can still coax some fine "sounds" out of the 88 keys. Collaborator with Sissle on the great Negro musical comedy, "Shuffle Along," and composer in his own right of "Memories of You," and "I'm Just Wild About Harry" (the latter was used by former President Harry Truman as his campaign song), Mr. Blake's style of music was shelved with the advent of cool jazz and the so popular "sounds."

However, the large segment of music lovers who still cling to Dixie Land as a truly American art form, have caused a commercial revitalization of this almost folk type of music.

Comfortably well-off from his ASCAP royalties, Mr. Blake and his wife live in leisurely semi-retirement in a cozy New York apartment, near his beloved sights and the scene of his former triumps. Except for an occasional job of arranging (to keep his hand in), Mr. Blake enjoys an easy, relaxed life, steeped in memories of old friends and old conquests.

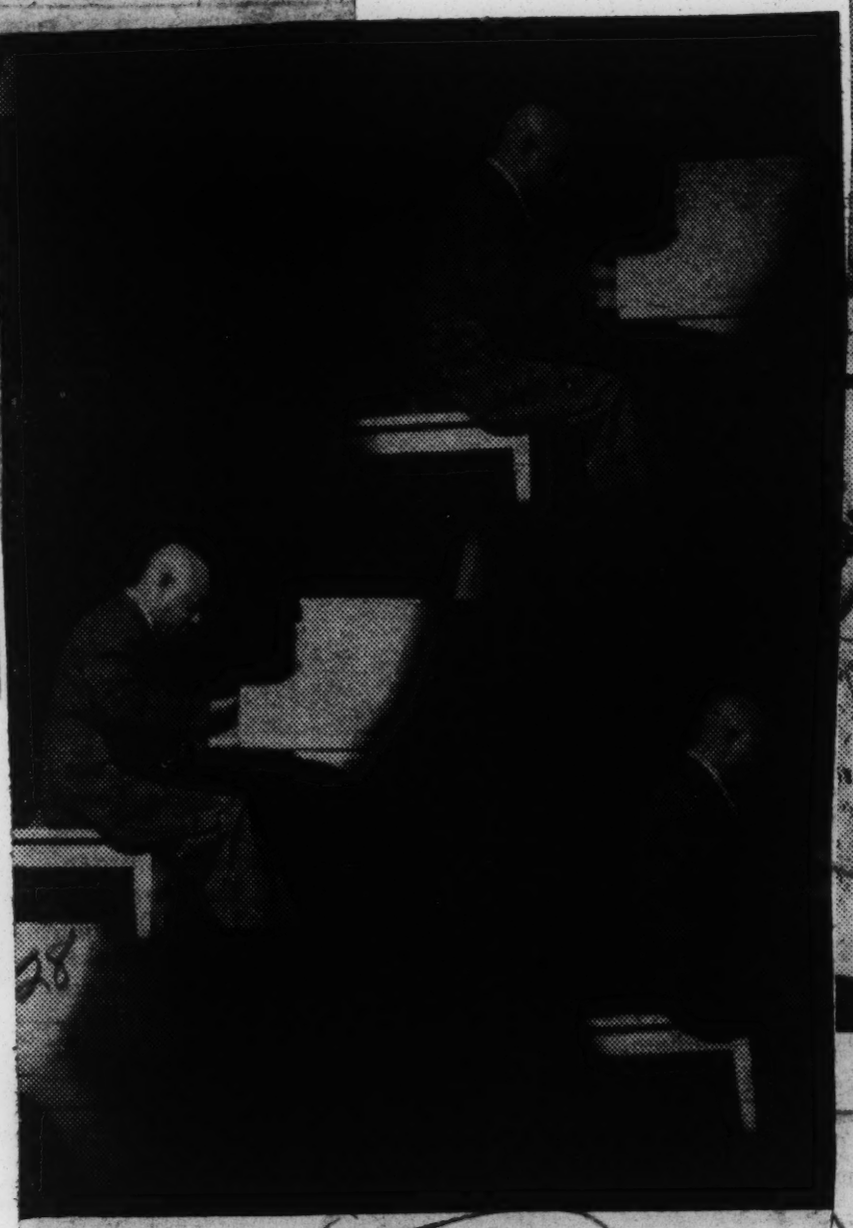
He considered his record date a chance to get "back into harness," and looked forward to it with great anticipation.

Claude Hopkins conducted the orchestra. His was a name to conjure with a quarter century ago. Hopkins has a hand-picked group of musicians familiar and conversant with the ragtime idiom. If you are a young old-timer, their names will ring a bell. Mr. Blake, of course, is at the piano; Eddie Gibbs on guitar; "Buster" Bailey on clarinet; Milton Hinton of Paul Whiteman's band on bass, and a percussionist, known professionally as "Panama," on drums.

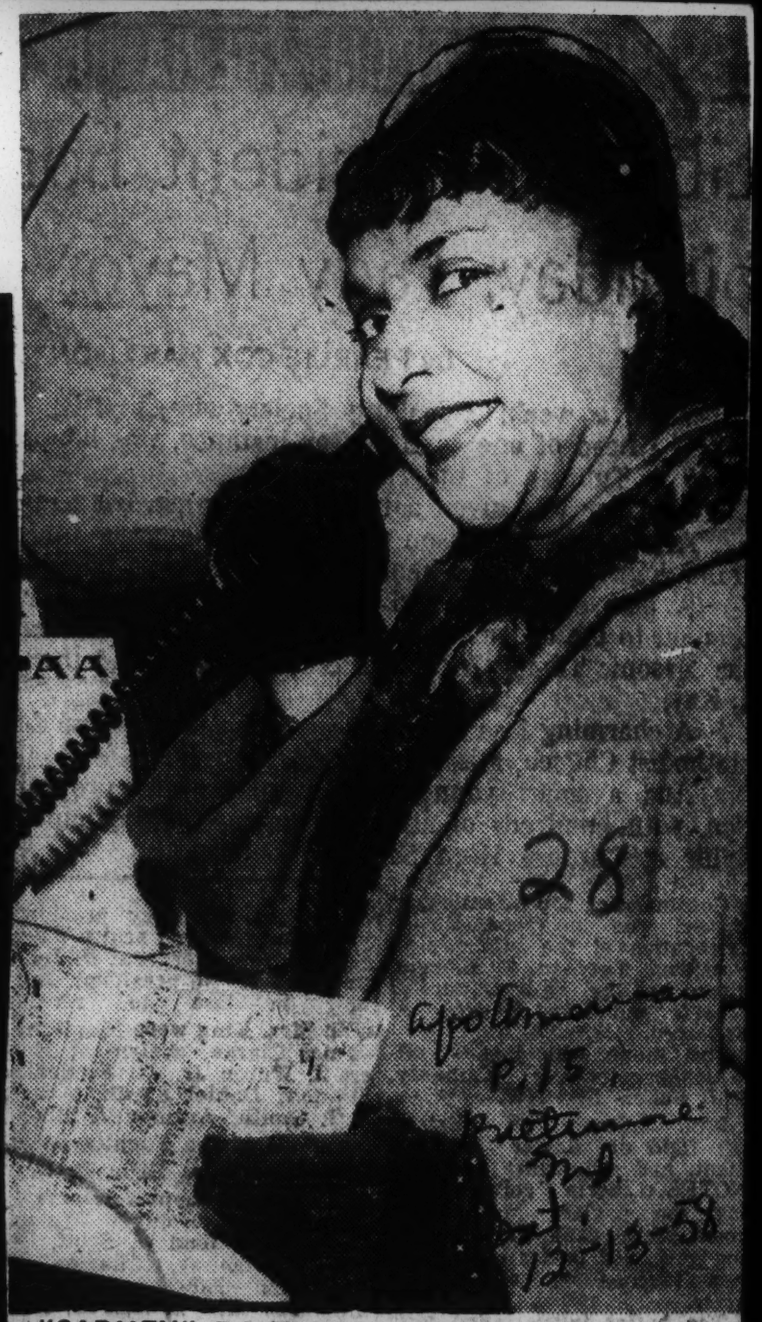
■

THE AGGREGATION waxed such oldies as "Ragtime Millionaire," and "My Gal's a Highborn Lady."

He keeps his finger agile by dashing off daily executions of Bach Fugues, and the Etudes and nocturnes of the master craftsmen. A far cry indeed from his basic training in pianoforte, which was achieved in the cabarets of Baltimore, Md., early in the century, in such historic spots as Joe Gans' "Goldfield"; Tom Smith's Hotel and Bob Goodloe's Place.



"EUBIE" BLAKE



"CARMEN" TAKES TO AIR — Soprano Muriel Rahn makes a last minute telephone call at N.Y. International Airport before boarding a Pan American World Airways Clipper for London. Miss Rahn, the original "Carmen" of "Carmen Jones," will fulfill concert, opera and television commitments in London and Paris.

Marian Anderson

Senator Herbert Humphrey, a great Northern liberal from Minnesota, recently had published in the appendix of the Congressional Record, an article written by Betty Beale, special writer for the Washington Star, in which Miss Beale mentions a great number of prominent Americans among whom she refers to Marian Anderson. The article is written primarily to call attention to changes we must make in human values, and we are hoping the Daughters of the American Revolution will take note of what Miss Beale says.

It will be recalled several years ago the Daughters of the American Revolution refused permission for Miss Anderson to sing in Constitution Hall because Miss Anderson is a Negro woman. Mrs. Eleanor Roosevelt, who at that time was the wife of the President of the United States, because of this insult to Miss Anderson, resigned from the Daughters of the American Revolution and arranged for Miss Anderson to have a much larger audience, singing at the base of the Lincoln Memorial.

We shall never forget that memorable Sunday afternoon when we heard Harold Ickes, who introduced Miss Anderson, say "Genius like justice knows no color." We did not have television then, but most of our readers heard Miss Anderson over the radio as she charmed the people of America with her wonderful heart throbs.

We think Miss Beale must have heard Miss Anderson during her recent televised appearance in India, during which Miss Anderson not only sang but was quizzed by a cultured East Indian regarding life and customs in her native land. Our opinion is that the American state department can more profitably utilize Miss Anderson as a talker than a singer. Without hesitation, the little girl who came from the alleys of Philadelphia had an apt and sound answer during the entire quiz program conducted by the East Indian lady who fired penetrating questions which she requested Miss Anderson to illuminate and discuss.

In that discussion America and the world saw their Marian in an entirely different light, and her defense of America and American institutions was different from another woman who represented the American state department in that section of the world several years ago. Miss Anderson interprets the American way of life and entirely justifies Mrs. Roosevelt's resolve not to permit the Daughters of the American Revolution to silence her.

We suggest the State Department bundle up Marian and send her to the Near East and to Africa. This is the hot spot of the earth where right at this time dark people should talk to dark people. Right at this time, aside from Egypt and the other Arabian people in North Africa, dark people should have dark people know that "aparthied" is no longer the blueprint of American living. Miss Anderson is living proof that while it may not be all that is desired, Democracy in the United States is a better government than the Reds offer despite reactionary attacks of the Daughters of the American Revolution.

tween the North and the South at a time when there was pronounced antagonism between the slavery and anti-slavery forces. They plotted that the Paris branch would finance the Confederacy while London branch would supply the tools of war to the Union forces. In the end the new country was to be plundered financially, and the plan was to throttle the new nation through its banking system. Stevens publishes a letter written by the Rothchild brothers which loans considerable credence to the idea that money is the root of all evil.

When you secure your copy of *Mercury*, turn to page 97 and see this remarkable story that is revealed to you perhaps for the first time about methods adopted in foreign lands to put brother against brother right here at home. Just as we have been suspicious that Amer ian dollars fomented revolutions many times in Latin America, Paul Stevens writes a convincing story that will make you feel as he does, that slavery had little to do with the firing of guns at Fort Sumpter.

You may still consider Lincoln the Great Emancipator, but if what Paul Stevens says is historically correct, filthy lucre, rather than slavery, formed the background to that unfortunate struggle.

Miss Anderson

Pennsylvania.

"It may be presumptious for me to attempt to speak on the theme 'export of ideas' in the presence of one who has in her life given such a powerful demonstration of the importance to America of carrying to the world an actual showing of American ideas and ideals in action as has our great fellow-Philadelphian, Miss Marian Anderson. No one who saw and heard on television a couple of months ago the episodes of her concert pilgrimage around the world can doubt that she is one of the greatest ambassadors of American ideas who has ever represented the United States overseas.

CARNEGIE HALL—MON., MARCH 31 at 8:45

MARIAN ANDERSON

HER REPORT ON ASIA

with EDWARD R. MURROW and

the first off-the-air showing of

THE LADY FROM PHILADELPHIA

Benefit National Urban League—Contributions Tax Deductible

TICKETS AT BOX OFFICE $3, $5, $10

Israel's High Honor To Marian Anderson

NEW YORK — It was announced last week that singer Marian Anderson will receive one of the highest awards that the new nation of Israel can offer.

She will receive the 1958 Albert Einstein commemorative award in the Arts. The award will be made May 4 at the Albert Einstein college of the Yeshiva university.

Each year the college presents awards for outstanding achievement in the arts, humanities, citizenship, medicine and science.

Marian Anderson Represents Far More Than Music Alone

By Paul Hume

A recital by Marian Anderson has come to be far more than any matter of music alone.

Hume

For 33 years Miss Anderson has sung professionally in this country. During 22 of those she has appeared before the widest possible public here and around the world. The longer she has sung, the more she has become a symbol of many things, not only in the United States where she represents her own people with especial significance, but abroad, where she is a magnificent representative of American democracy at its finest.

Yesterday afternoon, Miss Anderson sang in Constitution Hall where there was not an empty seat. Another five hundred would have been happy to hear her had more seats been available. As has so often been her custom, the singer began with Handel, as she did in those first American concerts back in 1936 after she had been hailed in Europe as one of the great of the century.

Handel arias and songs of Schubert and Brahms have always had high place in Marian Anderson's favor. Yesterday's songs were by Brahms, with five of his best known.

There followed four songs in English which have often appeared on these programs, and then a group of spirituals. From Marian Anderson, spirituals have always come with special meaning. As in so much of her singing, these are as much a matter of personal and religious belief as the arias of Handel are her expression of belief in the musical greatness of that composer.

For Marian Anderson to sing, "He's got the whole world in His hands," takes on every shade of meaning possible when its singer is one who has faced difficulties, rejections, and trials, and to whom the entire world has bowed in deep appreciation for her musical and personal qualities.

There has always been a kind of personal rapture in Anderson's singing. It shows in the way she holds her hands, or emphasizes certain phrases with them, and in the closed eyes, when the voice is doing the whole job of communicating.

No singer can encompass all that Marian Anderson has brought about in her career, and still retain toward its close that grandeur and flaming glory that was once its unique splendor. Yesterday as we heard Samuel Barber and Howard Swanson, Verdi and Benjamin Britten, and the spirituals that are the song of a special race, we heard moments of vocal command, of artistry and of authority few singers ever approach even in dreams. When Schubert's "Ave Maria" came as the final encore, and we recalled how many times we have heard it incomparably from this great woman, we were grateful for having heard her. Those who have, understand. Those who have not will never know the thing that they have missed.

For many years Franz Rupp has been Marian Anderson's devoted accompanist, serving her with that musicianly assistance that has been so large a part of her career. Yesterday, as her hand closed over his, it was again apparent to what an extent she appreciates his rare qualities.

To hear any young musician after Marian Anderson is to place them at something of a disadvantage. Tan Crone is a very young lady whose piano recital in the Phillips Gallery late yesterday afternoon was evenly divided between keyboard music of the 17th and 18th centuries, and piano works of our own time from her native Netherlands.

The contemporary music shared a lush harmonic idiom that was pleasant but unimportant. Little in structure could be noted in sonatina Pijper or Orthel, or a theme and variations by van der Horst.

State Dept Lauds Marian Anderson

The following U.S. State Department citation was presented to Marian Anderson (March 31) at Carnegie Hall. The occasion was a benefit for the National Urban League. Edward R. Murrow, co-producer of SEE IT NOW for CBS-TV, introduced Miss Anderson. "The Lady From Philadelphia", produced originally for SEE IT NOW was also shown on the program.

The full text of the citation follows:

DEPARTMENT OF STATAE
WASHINGTON
March 31, 1958
(State Department Seal)

Dear Miss Anderson:

It is indeed a genuine pleasure for me to have this opportunity to add to the many tributes you are receiving tonight for your outstanding contribution to the cause of better understanding between Americans and the peoples of other lands.

As a renowned artist you demonstrated to audiences in a dozen countries that the United States can and does provide to its talented citizens opportunity, encouragement, and recognition. And through your warmth and dignity you brought an equally vital message wherever you traveled to those you met both formally and informally. You have, in short, brought great credit to your country.

For more than three years now the Department of State, through the President's Special International Program, has been sponsoring tours by which this the fields of music, drama, and country's outstanding artists in the dance have carried to the far places of the earth the message that the United States cherishes and nourishes the finest in artistic creation. You and your fellow artists have not only performed with the greatest artistry but have actively sought and fulfilled the opportunity to meet with the peoples of other countries, to demonstrate our genuine interest in their life and culture, and to give them a better understanding of our own.

I am sure that all the Americans who have participated in this program take deep satisfaction in the tribute that is being paid to you tonight by your fellow Americans..

Sincerely,
(Signed)
Andrew H. Berding
Assistant Secretary

MISS ANDERSON CONSTITUTION HALL ARTIST

WASHINGTON, D. C. (NNPA)—Marian Anderson sang before a capacity audience in Constitution Hall—the citadel of the Daughters of the American Revolution where she was once barred from appearing because of the color of her skin.

Her program before the intermission consisted of songs and arias from Handel and Brahams and an aria from "Don Carlos" by Verdi.

After intermisssion there were four songs in English, followed by four spirituals, "Deep River," arranged by Harry T. Burleigh "Heav'n Heav'n arranged by Lawrence Brown; "Trampin," arranged by E. Boatner, and "Ride On, King Jesus," arranged by Burleigh.

For encores she added "He's Got the Whole World in His Hands" and "Ave Maria." Franz Rupp accompanied Miss Anderson.

State Department cites Miss Marian Anderson

NEW YORK — A packed Carnegie Hall on the night of March 31 heard Miss Marian Anderson, world famed opera singer, give a report on her recent goodwill 40,000-mile journey through southeast Asia.

In addition, the audience saw a re-run of "See It Now," CBS-TV film "The Lady From Philadelphia." The program was a benefit for the National Urban League.

HIGHLIGHT OF the evening was the presentation of an official U.S. State Department citation to Miss Anderson for her tremendously effective representation of the United States during her trip to the Southeast.

The citation was presented by Miss Mary French, foreign affairs officer of the State Department. Edward R. Murrow introduced Miss Anderson.

THE EVENT, "An Evening With Marian Anderson," included a complete showing of the TV film and was attended by more than 2,500 persons. Proceeds will benefit the Urban League's newly expanded vocational guidance program — Tomorrow's Scientists and Technicians.

Robert W. Dowling, League trustee and president, City Investing Co. of New York, was choirman, and Helen Hayes, first lady of the theatre, was co-chairman of the committee.

New Honor To Marian Anderson

Cited by State Department For Trip to Asia

NEW YORK CITY.—(ANP)—An audience which packed Carnegie Hall Monday night heard Miss Marian Anderson, world famed opera singer, give a report on her recent goodwill 40,000 mile journey through southeast Asia, and saw a rerun of "See It Now," CBS-TV film "The Lady From Philadelphia," the Edward R. Murrow-Fred S. Friendly production. The program was a benefit for the National Urban League.

Highlight of the evening was the presentation of an official U. S. State department citation to Miss Anderson for her effective representation of the United States during her trip to Asia. The citation was presented by Miss Mary French, foreign affairs officer of the State department. Mr. Murrow introduced Miss Anderson.

The event "An Evening With Marian Anderson," included a complete showing of the TV film and was attended by more than 2,500 prersons. Proceeds will benefit the Urban League's newly expanded vocational guidance program, Tomorrow's Scientists and Technicians. The program seeks to provide young boys and girls with incentives to follow careers in the scientific and technical fields.

Robert W. Dowling, League trustee and president, City Investing company of New York, was chairman, and Helen Hayes, first lady of the theater was co-chairman of the committee. Theodore W. Kheel and Lester B. Granger, are president and executive director, respectively, of the interracial agency.

Grateful USA Says "Thanks" To Marian Anderson

MARIAN ANDERSON
Goodwill Ambassador Extraordinary

NEW YORK—The "firsts" that have been established by singer Marian Anderson are many.

She has been the "first" in this and the "first" in that. Another "first" was added last week when she became the first colored American to be officially honored for goodwill services given on behalf of the State Department.

SOME 2,500 PEOPLE crowded into Carnegie Hall to hear Miss Anderson give a report on her recent goodwill trip covering 40,000 miles through southeast Asia. The program, under Urban League auspices, was highlighted by presentation of a stirring tribute to Miss Anderson on behalf of the State Department.

A communication read before the gathering was from Andrew H. Berding, Assistant Secretary of State. Presented to Miss Anderson by Miss Mary French, foreign affairs officer of the department, the citation said:

• • •

"IT IS INDEED A genuine pleasure for me to have this opportunity to add to the many tributes you are receiving for your outstanding contribution to the cause of better understanding beween Americans and the peoples of other lands.

"As a renowned artist you demonstrated to audiences in a dozen countries that the United States can and does provide to its talented citizens opportunity, encouragement, and recognition. And through your warmth and dignity you brought an equally vital message wherever you traveled to those you met both formally and informally. You have, in short, brought great credit to your country.

"FOR MORE THAN three years now the Department of State, through the President's Special International Program, has been sponsoring tours by which this country's outstanding artists in the fields of music, drama, and the dance have carried to the far places of the earth the message that the United States cherishes and nourishes the finest in artistic creation.

"You and your fellow artists have not only performed with the greatest artistry but have actively sought and fulfilled the opportunity to meet with the peoples of other countries, to demonstrate our genuine interest in their life and culture, and to give them a better understanding of our own.

"I am sure that all the Americans who have participated in this program take deep satisfaction in the tribute that is being paid to you by your fellow Americans."

A RE-RUN OF THE Edward R. Murrow-Fred W. Friendly TV show "Lady From Philadelphia" was made during the evening and Miss Anderson was presented to the Carnegie Hall audience by Mr. Murrow.

Robert W. Dowling, Urban League trustee and president, City Investing Company of New York, was chairman, and Helen Hayes, First Lady of the theatre, was co-chairman of the arrangement committee. Theodore W. Kheel and Lester B. Granger are president and executive director, respectively, of the interracial agency.

Marian Anderson film 1st in Ruppert Free Library

NEW YORK—In an effort to establish a free film library, the Jacob Ruppert Brewery of New York, has acquired the complete film of "The Lady From Philadelphia," starring Marian Anderson with a commentary by Edward R. Murrow.

The film is a speaking and singing report of Miss Anderson's recent tour of the Asian countries under the sponsorship of the U.S. State Department.

Originally presented late last winter as a one hour CBS-TV network show, the film caused so much favorable comment, CBS-TV, which had originally planned to send one hundred copies to the Asian countries only, decided to release the film in this country to fill a growing demand.

One of the original companies to request the moving story, the Ruppert Public Relations Department successfully worked out a contract with Contemporary Films for the picture last week.

This is the first important production in a planned free library of films which Ruppert will offer to organizations for showing.

"The Lady From Philadelphia" will be offered free to organizations writing to the Jacob Ruppert Brewery, 1639 Third Avenue, N.Y.C. It will be loaned out on a first come first served basis.

MARIAN ANDERSON HONORED.—A packed Carnegie Hall gathered March 31 for "An Evening With Marian Anderson" to honor the world famed opera singer and to hear impressions of her recent 40,000 mile journey through South east Asia. She also received a citation from the U. S. State Department which sponsored her trip. The evening's program was a benefit for the National Urban League. Shown left to right are, Mary French, State department official who presented the citation; Edward R. Murrow, co-producer of the TV film "The Lady From Philadelphia"; Mrs. Sophia Yarnall Jacobs, NUL trustee and president, Urban League of Greater New York; and Miss Anderson.

Marian Anderson Suggested For State Department Post

WASHINGTON (AP) — President Eisenhower was asked Monday to consider naming Negro singer Marian Anderson as Assistant Secretary of State in charge of African Affairs.

The request, in a letter to Eisenhower, came from Rep. Lester Holtzman (D-Ny). He said no one is better qualified than Miss Anderson to serve in the newly created post.

"We must have someone in the post," Holtzman said, "who will understand Africa—her people and her problems—(and) someone who will be an ambassador of good will from the United States."

He said the success of Miss Anderson's tour of Asia last year under State Department sponsorship was an indication of her ability to handle the position.

"With today's report of the collapse of the pro-West government in Iraq, and its defection to (Egyptian President) Nasser and the United Arab Republic," Holtzman told Eisenhower, "we are desperately in need of one who can and will properly carry our message of friendship to Africa."

He said her selection would reflect credit on the United States "through her interest in and understanding of people."

"Lady From Philadelphia" Music Is In Record Album

MARIAN ANDERSON
Lady From Philadelphia

NEW YORK—RCA Victor has released as a 12 inch long play album the original soundtrack of "The Lady From Philadelphia: Through Asia With Marian Anderson," a "See It Now" program produced by Edward R. Murrow and Fred W. Friendly.

Presented recently in an hour long network telecast, the documentary highlights of Miss Anderson's 40,000 mile concert tour through seven countries in Southeast Asia on behalf of ANTA and the State Department last year.

* * *

"THE LADY From Philadelphia" provides listeners with front row seats as Miss Anderson sings at the Ewha university in Seoul, at theaters and schools in Manila, Rangoon, Bangkok, Bombay, Delhi, Kuala Lumpur and Saigoon, and for members of the 24th Infantry Division at the 46th parellel in Korea.

The album also highlights the renowned artist's discussions on religion and citizenship with leaders in these countries and her conversations with school children.

Heard in the album are inspiring renditions of "He's Got "The Whole World In His Hand, "Tramping,' "There's No Hiding Place Down Here," "Go Down Moses," "Ave Maria," "Lead Kindly Light" and "Comin Through The Rye." 'Home Sweet Home" is sung with a chorus of men of the 24th Infantry Division and the New Delhi Symphony Orchestra accompanies Miss Anderson in the moving "Mon Couer' from Sampson and Delilah.

Miss Anderson In Asia

More than the Afro - Asian Conference which passed resolutions condemning racial discrimination in the United States, Marian Anderson's triumphant tour of Asia demonstrates the feeling of close kinship between the colored peoples of Asia and America.

All of us have known Marian Anderson as a great singer and a great artist. The Asian tour proves that she is a great person with tremendous spiritual qualities.

Everywhere on her 40,000-mile journey, she was greeted by cheering crowds and extended the highest diplomatic courtesies.

It was in Viet-Nam that Miss Anderson was asked by reporters whether she would sing for Governor Orval Faubus.

Her reply was that she would sing for him gladly if he would be willing to accept what she has to offer.

We do not think Miss Anderson answered the question directly.

The reporter didn't want to know whether Miss Anderson would sing for Governor Faubus if he chanced to be in the audience at one of her public recitals.

The reporter was asking if she would accept an invitation from Governor Faubus to sing at the state capitol in Little Rock as she has accepted invitations to sing before Queen Elizabeth at Buckingham Palace and the President of the United States at the White House.

We would like to feel that had she answered that question directly she would have been compelled to say "No."

Marian Anderson Reveals Problems Of Negro In U. S

NEW YORK, N. Y.—Miss Marian Anderson's recent TV film appearance showed how she asked the peoples of foreign nations to understand both the encouraging and temporarily disappointing aspects of the Negro's part in America.

The noted contralto's travels through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya and India were shown on the "See It Now" program. She visited concert halls, schools, churches and press conferences, spreading goodwill.

She charmed her American and overseas audiences with excerpts from many spirituals and folk songs as well as works of Schubert, Saint-Saens and Brahms.

Picture Story Of Marian Anderson

CHICAGO. — Still pictures of Marian Anderson during her triumphant tour of seven Southeast Asian countries appear in the March issue of Ebony.

"The Lady From Philadelphia," as narrator Edward R. Murrow called Miss Anderson, was shown on CBS-TV's "See It Now."

One of the pictures of Miss Anderson is at the shrine of India's Mahatma Gandhi, where Miss Anderson eulogized the saint and sang, "Lead, Kindly Light."

The Bigger Audience

"The Lady From Philadelphia," the "See It Now" CBS documentary that traced Negro contralto Marian Anderson's recent tour throughout the Far East (NEWSWEEK, Dec. 30, 1957), has probably been the most widely applauded show in recent TV history. Besides drawing unanimous raves from the critics it won acclaim on editorial pages from coast to coast, including the Deep South. "Miss Anderson has done this country a great service," said The Atlanta Constitution; it recommended that the President give her a special citation. The Greensboro (N.C.) Daily News commented: "As a manifestation of one of the best faces of America, Marian Anderson in Asia was worth more than 200 *sputniks* in space."

Last week, the State Department, which had sent Miss Anderson on her original tour with the admonition, "Just be yourself," was sending her out once more, to an even bigger audience: It had ordered 120 prints of the telecast to be distributed to the 79 countries where the U.S. Information Service has posts. There it will be shown in native movie theaters, and be given wide distribution by mobile units in jungles, deserts, schools, and clubs. It was the first time any TV show had been so honored. CBS was also planning to rerun the show domestically in the near future.

▶One of the moot questions of the current season has been, "What will happen to 'Studio One' when it goes Hollywood?" Last week, after ending its nine-year New York run with an outstanding two-part study of the medical profession called "No Deadly Medicine," "Studio One in Hollywood" had its première with a drama entitled "The Brotherhood of the Bell." Despite a big, star-studded production, the show got, and deserved, a thorough critical lambasting for its silly, cliché-ridden melodramatics.

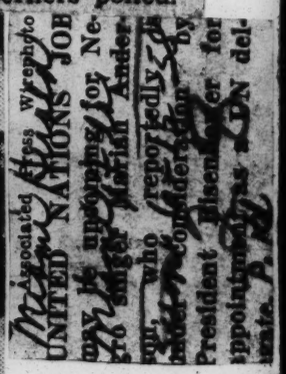
Nevertheless, people who might otherwise have jumped to premature conclusions about the corrupting influence of orange juice and palm trees were given pause when, two nights later, the "Kraft Television Theater," one of the few dramatic holdouts in icy Manhattan, went Hollywood right at home with a star-studded, silly, cliché-ridden melodrama called "The Velvet Trap."

Eleanor Holds On

For the eleventh year running, Eleanor Roosevelt is the woman American people admire the most, according to the Gallup Institute of Public Opinion. Mrs. Roosevelt has placed first every year since 1948.

The other nine most admired women, in the order of their current popularity, are Queen Elizabeth, Claire Boothe Luce, Helen Keller, Marian Anderson, Mamie Eisenhower, Senator Margaret Chase Smith, Irene Dunne, Mme. Chiang Kai-shek and Princess Grace of Monaco.

The ranking seems to reflect the frequency of each woman's name in the news. For instance, Princess Grace seems to be fading fast while Queen Elizabeth's visit to the U. S. moved her from fifth place to second. Even so, Mrs. Roosevelt's niche seems fairly secure. Her national regard outside the South looms even larger when you consider the overwhelming negative foot she must have received from the Southerners polled.



Marian Anderson show TV winner

NEW YORK — "The Lady From Philadelphia," the televised reproduction of Marian Anderson's overseas tour, was one of the 28 winners in the seventh annual Sylvania Awards, presented here, Thursday.

Miss Anderson's documentary, produced on the "See It Now" program, shared top honors in the "Outstanding" category with the Nikita Khrushchev interview and the "Annie Get Your Gun" video musicale.

Awards were made at the annual dinner at the Plaza Hotel, with over 400 leaders of television, movies, stage and press in attendance.

MISS ANDERSON toured 17 countries in Southeast Asia under the auspices of the State Department. The trip was recorded by the "See It Now" cameras of the famed newscaster, Edward R. Murrow, conscious of Democracy at work, a United States made more conscious of the influence of its great citizens."

judges cited it as "a living record of a world made more con- and presented on the TV in December.

Philadelphia Lady—Marian Anderson—Lands TV Award

New York, N. Y.,— "The Lady from Philadelphia," starring Marian Anderson in a filmed review of her recent world tour, was one of three one-shot-only shows named as outstanding among 28 winners in the seventh annual Sylvania television awards presented a week ago, Thursday night.

The ambassador of goodwill appeared on Miss Anderson Edward R. Murrow's, "See It Now," series late in December.

THE ORIGINAL painting of herself which appeared on the front cover of the Lyric Theatre program in Baltimore is presented Marian Anderson. Photo was made after Monday's concert in Baltimore at a reception in singer's honor held at home of Sidney Hollander Sr. Presenting portrait is Miss Jeanette Wood, daughter of the Rev. Marcus Wood, co-chairman of the concert committee of the Baltimore Fellowship. Cover was designed by Reuben R. Kramer. Miss Anderson is wearing the $8,000 gown of ecru lace decorated with pearls which was designed especially for her concert tour.

Miss Anderson Receives Special Sylvania Award

New York

THE "See It Now" documentary, "The Lady from Philadelphia," based on Marian Anderson's recent Asian tour, and the "Face the Nation" interview with Russia's Nikita Khrushchev were cited for special Sylvania Awards last night.

The 25 national winners also included Irving Berlin's "Annie Get Your Gun," starring Mary Martin, in the light musical division; William Gibson's "Playhouse 90" drama about Helen Keller's childhood; "The Miracle Worker," original teleplay, and James Lee's "Life of Samuel Johnson" on "Omnibus," adaptation.

Other award winners:

New series: "The 20th Century."

Dramatic series: "Hallmark Hall of Fame."

Variety series: "Steve Allen Show."

Light musical series: "Dinah Shore Chevy Show."

Comedy series: Jack Paar's "Tonight."

Daytime series: "Matinee Theater."

Children's series: "Let's Take a Trip."

Educational series: "Omnibus."

Religious series: "Look Up and Live."

Documentary series: "See It Now."

Network news: NBC News Department.

Public service series: "UN in Action."

Actor: Lee J. Cobb in "No Deadly Medicine."

Actress: Kim Stanley in "Traveling Lady."

Supporting actor: Torin Thatcher in "Beyond This Place."

Supporting actress: Patty McCormack in "The Miracle Worker."

Special awards also were made to "NBC Opera Theater," "Wide Wide World," the NBC Educational Television and Radio Center at Ann Arbor, Mich.

"The Arlene Francis Show" checks off NBC next month.

Leonard Bernstein will double as conductor and commentator during the first of four CBS telecasts of New York Philharmonic Young People's Concerts tomorrow at noon (Channel 10).

MISS ANDERSON CONSTITUTION HALL ARTIST

WASHINGTON, D. C. (NNPA)— Marian Anderson sang before a capacity audience in Constitution Hall -- the citadel of the Daughters of the American Revolution where she was once barred from appearing because of the color of her skin.

Her program before the intermission consisted of songs and arias from Handel and Brahams and an aria from "Don Carlos" by Verdi.

After intermission there were four songs in English, followed by four spirituals, "Deep River," arranged by Harry T. Burleigh "Heav'n, Heav'n, arranged by Lawrence Brown; "Trampin'," arranged by H. Boatner, and "Ride On, King Jesus," arranged by Burleigh.

For encores she added "He's Got the Whole World in His Hands" and "Ave Maria." Franz Rupp accompanied Miss Anderson.

Spirituals Are Good Medicine

By BERNARD GAVZER.
Associated Press Writer.

NEW YORK (AP) — From the scenery of Central Park, cries of squabbling children rose in [illegible] warm air.

Marian Anderson, whose own celebrated contralto has given pleasure to millions, stood by the open window of her Fifth Avenue apartment, staring intently at the youngsters eight floors below. It was as though she were trying to see into their hearts, into the whole fabric of their lives, to learn what made them at this peaceful moment smudge their world and hers — with vulgar language.

She turned from the window and her face softened.

"One wonders where the children learn such things," she said.

"Of the older ones teach the younger? Who was the first to learn and how? Perhaps it was in the home. How can one then blame the child? Is it the parents who are to blame?"

Behind The Questions.

Behind the questions, behind the search for answers, lies a driving hunger to understand. Marian Anderson wants to understand everything, and to help others gain insight into people's needs and emotions.

And understanding, the world-famous singer says, is the simple thing she can bring with her as she starts using her voice in a new role next Sept. 15 as a member of the U. S. delegation to the United Nations.

This daughter of a Negro coal and ice man has no Marshall Plan to solve international problems. To her, nations are like families "and sometimes a lot of things happen because a father does not understand a son, or a brother his sister, and there's never any getting together."

With the delegation she'll probably serve on one of the committees dealing with social, humanitarian and cultural problems. To any problem coming from the bundle of man's woes, she will use prescriptions taken from the Book and spirituals.

"I think here are a lot of spirituals which are as good as any medicine you can take," she says.

P.10-'57

For her, the road from Philadelphia's Negro quarter to the gleaming halls of the United Nations has been one of rebuffs and recognition, sacrifice and security, trial and triumph.

A Little Frightened.

She rose to heights unachieved by any other American woman of her race on the rich soaring notes of her great contralto voice. Despite the many honors bestowed upon her, despite the assuring background of three decades of applauding audiences, today she seems a little frightened at the prospect of standing in the forum where nearly all the world's voices are heard.

She speaks with careful, measured words. This gives her conversation a bookish quality.

So she'll say about her U.N. appointment: "We felt very unqualified." Or: "In whatever capacity we might be able to be of service one would wish to serve." "We would like to be able to express the working desire for a better understanding."

Why the impersonal "we" and "one" in speaking about herself? "There are a lot of people who enter into what we do," she explains. "We are crediting everyone — those before and those now."

Stately, composed, her left elbow atop a couch back, the hand cupping the neatly parted black hair, she broke into a broad laugh, slapping her knees, when asked if she is rich.

"I can tell you in one two-letter word," she said, "and the first letter is a great big N!"

Mrs. Orpheus Fisher.

At the United Nations, will she be addressed as Miss Anderson or Mrs. Orpheus Fisher? She recalled that following the wedding to her architect-husband in 1943, "We arrived home and King told me 'I will fire the first person who calls you Miss Anderson'." She's still called Miss Anderson, and no one has ever been fired.

She says she has always called her husband King, "ever since our high school days."

There is much about herself she declines to discuss. She won't tell her age. Some reference works put it at 50, others in the mid-50s. But you could easily take her for a woman in her 40s.

Politely but firmly, she turned aside questions about the incident in 1939, when the Daughters of the American Revolution wouldn't let her appear in Constitution Hall, owned by the D. A. R. She had faced other rebuffs in excursions from the familiar environment of the Union Baptist Church choir to pursue voice study and her career.

But her trails, says Miss Anderson, were God's way of testing her. "The prejudice may be frustrating in the beginnings, but it makes you stronger. In sitting and brooding about, you only lose a lot of vaulable time."

No Fighting Campaign.

This sort of statement has sometimes aroused the ire of Negroes who contend that she has failed to use her position and influence sufficiently in championing Negro rights.

Her way is different, she insists.

"A person has to be true to himself. Two brothers don't always take the same view but this does not mean they are not brothers. They may also have the same view, but not express it the same way. If one copies and says the same things or takes the same views simply becaue it is a brother, then he is not a person in his own right. You must be sincere in what you do."

Antique pieces were spotted about the apartment and mixed among them were art objects collected in her world travels. A pair of huge lamps had shades with a single Chinese character, on a mantel stood a Korean doll, across the grand piano there was a silk shawl from the Far East.

How It Happened.

In tracing the events leading to her appointment, she looks upon her State Department-sponsored tour of the Far East in 1957 as the main factor in her selection. But the first word about it came from her husband.

"He asked me how I would like the idea of being in the delegation, but I didn't pay any real attention. He's a person who kids a great deal," she says.

Though undertaking a new role, she will not be lost to concert-goers. The U.N. sessions generally complete their busiest phase in December, and because of this she hass igned no contracts for appearances before Jan. 1.

But after that, in concert halls, there will again be the familiar sight of the tall, dignified woman, standing with hands joined and eyes closed, singing. And when she reaches a spiritual in her repertoire, it will again bring moving evidence of her conviction that her voice is God's gift, singing a religious experience.

Ike Appoints Miss Anderson A U.N. Delegate

Atlanta Constitution
Atlanta, Ga.

WASHINGTON (AP) — President Eisenhower Wednesday named Negro contralto Marian Anderson and six other new members of the American delegation to the 13th session of the United Nations General Assembly opening Sept. 16.

Eisenhower also sent to the Senate for confirmation reappointments for three holdover members of the delegation: Henry Cabot Lodge, U.S. ambassador to the U.N.; James J. Wadsworth, Lodge's deputy; and Mrs. Oswald B. Lord, who serves on the U.N. Human Rights Commission.

Miss Anderson is from Danbury, Conn. She is a Democrat.

Marian Anderson: Her Song Is For Peace

Marian Anderson Dissents In Special Session Of U. N. General Assembly

Hints At Opposition To. U. S. Views On African Issue

United Nations, N. Y. Nov. 25 — Marian Anderson said today that the United States Government opposed a special session of the General Assembly on the problem of the Cameroons, but she indicated that she disagreed with this position.

The contralto, who is a member of the United States delegation to the current Assembly sessions, read a prepared statement in the Trusteeship Committee. In it she moved to adjourn discussion of two resolutions paving the way toward a special session next Feb. 20 to discuss the future of the British and French Cameroons.

The motion was defeated by a vote of 34 to 29, with 9 abstentions. A number of delegations took Miss Anderson to task for having made it.

"There is no one in this room," Miss Anderson said, speaking extemporaneously, "who is more interested in the people whose fate we are trying to determine than I. Like many of the representatives, I am a member of an instructed delegation, and we are here to carry out what is wanted; otherwise we would not be here."

Miss Anderson's statement was seen by some delegates as a courageous expression of her personal convictions. She could not be reached for comment or elaboration. Delegates are often known to disagree with the stands they have to take, but they rarely concede it openly.

The United States view on the African area, as presented by Miss Anderson in her formal speech, is that the subject does not warrant calling a special Assembly session.

The two resolutions being discussed by the Trusteeship Committee would ask the Trusteeship Council to make a report on the findings of a special commission it had sent to the Cameroons. That report would be the basis of discussions on the future of the trust territories at a special session.

After Miss Anderson had moved for adjournment, a step that accords with British and French sentiment, several delegations made statements about the motion.

Austria, Denmark, Britain and Canada approved it while Liberia, Yugoslavia, Mexico, Ceylon, Israel, Venezuela, Ethiopia, Pakistan, the United Arab Republic, India and Iraq were opposed.

The essence of the criticism was that the future of the two territories, which will eventually be sovereign states and members of the United Nations, was important and warranted a special session.

Miss Anderson then made her interpolation.

Some time after the meeting, the United States delegation made public the text of what Miss Anderson had said. The interpolated paragraph was placed at the head of the speech she had read earlier and appeared to be a homogenous part of it. Out of context the interjection lost most of its meaning.

Later the United States delegation said that it had made a "mistake." Another version that did not include the interpolation was then made public.

Marian Anderson May Get Achievement Cup

Senator Hubert Humphrey (D. Minn.) took time out from pressing problems of foreign aid and unemployment relief to introduce a bill setting up a Medal for Distinguished Civilian Achievement. Such an award bestowed by the President would honor civilians for standout service in many fields, including the arts.

In introducing the measure, Sen. Humphrey cited the Van Cliburn triumph and the Marian Anderson tour as giant strides for overcoming Soviet advantages in the cultural field. Bill, which comes on the heels of a suggested award in the arts made by the National Assn. of Concert Managers, is a companion to a similar one introduced in the House by Rep. Frank Thompson (D., N. J.).

SOME POP SINGERS

Much Activity in Field But Few Talents

By JOHN S. WILSON

CONSIDERING the amount of singing of popular songs that goes on, there are remarkably few outstanding talents in this field. Assuming, then, that a girl who shows unusual abilities in her treatment of "pop" material would be spotted fairly quickly, one can only marvel at the devious path that Ernestine Anderson has had to follow in order to come before a wide audience.

Miss Anderson is a singer who disdains mannerisms, who respects both tune and lyrics and who seems to feel that a melody should fall pleasantly on the ear. On Hot Cargo (Mercury)—an utterly inappropriate and misleading title, incidentally—she displays an approach to ballads that in warmth, directness and sensitivity invites favorable comparison with that of Ella Fitzgerald.

Remained in Sweden

So it is somewhat surprising to find that Miss Anderson has been around for some time without drawing much attention. She has been heard with several jazz groups, including the bands of Lionel Hampton, Eddie Heywood and Russell Jacquet. But she went relatively unnoticed until she took a trip to Sweden two years ago with an American jazz group. There she found such an appreciative audience that she stayed on by herself after the musicians had returned home. The recordings on this Mercury disk were made in Sweden with Harry Arnold's excellent Swedish band providing perceptive and imaginative accompaniment.

Miss Anderson's selections are drawn from the cream of the evergreen favorites of popular music—"Autumn in New York," "Ill Wind," "That Old Feeling," "Wrap Your Troubles in Dreams"—along with an occasional off-the-beaten-track choice such as Duke Ellington's lovely "Day Dream." She even manages to find a new and interesting way to get around the overwrought dramatics of "My Man."

Another unostentatious and understanding singer who has worked in relative obscurity for many years is heard on **Have You Met Inez Jones?** (Riverside). Miss Jones makes the most of a limited voice by holding to a simple, direct style that is subtly complemented by an accompanying group led by the one-time guitarist in the King Cole Trio, Oscar Moore.

Attractive Work

The merits of an unextravagant style are also evident in the singing of another newcomer to disks, Lynn Taylor. On **I See Your Face Before Me** (Grand Award), her confidence, control and taste give an attractive projection to a collection of songs by Arthur Schwartz. Like most top-flight Broadway composers, Mr. Schwartz has written many delightful songs that are almost never heard. Miss Taylor has astutely included such unexploited Schwartziana as "Thief in the Night," "Haunted Heart" and "The Dreamer" in her review of his work.

A disk that is an unusual example of second thought on the part of a recording company has brought back to records the voice of Helen Humes, who was singing with Count Basie's band twenty years ago. It is called **Red Plays the Blues** (Victor) and it includes four superb selections played by a sextet led by Red Norvo that first appeared several months ago in an otherwise unimpressive compendium attributed to Dave Garroway and titled "Some of My Favorites." One of these is a reconstruction of a classic improvisation originally recorded in the mid-Thirties by Mr. Norvo, Teddy Wilson and Harry James, "Just a Mood." The new version, on which Mr. Norvo is joined by Ben Webster, Harry Edison and Jimmy Rowles, is, if anything, superior to the original, and the three other pieces played by this group are scarcely less attractive.

Removed from Mr. Garroway's clutches, they are joined on this new disk by three selections, played by a serviceable big band led by Mr. Norvo, which contain some stirring flights by Willie Smith's rich, soaring alto saxophone. Miss Humes sings on two of these big band numbers with such vitality and finesse that one wonders how she can have been overlooked so consistently by recording companies in recent years. She is a more polished singer now than she was with Mr. Basie and her voice has acquired a buoyancy and assurance that suggest a mixture of the lyricism of her one-time Basie colleague, Jimmy Rushing, and the cool craft of Maxine Sullivan.

Marian Anderson, Angier B. Duke Honored

Marian Anderson, world-famous singer, and Angier Biddle Duke, head of an international refugee rescue organization, yesterday received the first annual awards of the World Affairs Council of Philadelphia.

The Philadelphia-born Miss Anderson, who made a highly successful good will tour of Asia last year, was given the "People-to-People Award" as the Philadelphian who has done the most during the past year to bring about understanding between America and people throughout the world.

Duke, president of the International Rescue Committee, whose operations he directs from Scandinavia to Southeast Asia, received the Distinguished Service Award as the American citizen who best exemplifies the Council's slogan: "In a democracy agreement is not essential; participation is."

A third award went to John R. Wanamaker, chairman of the board of directors of the Wanamaker Store, where the ceremonies were held, in recognition of the store's hospitality in making headquarters space available for the Council since 1952.

William L. Blatt, president of the Council, presented the awards. That for Miss Anderson, who was unable to attend, was received for her by her nephew, John DePreist, a student at the University of Pennsylvania.

Duke, whose work with refugees has taken him into Vietnam, Laos, Austria and Yugoslavia, said it would serve to remind people of the seriousness of the refugee problem, even though the international headlines today tell of crises that do not involve refugees.

For an hour before the award ceremonies began on the third-floor gallery of the Wanamaker store, 16 students representing 13 foreign countries handed out literature at three main entrances of the store.

Entitled "You Don't See These Sights on the Regular Tours," the pamphlets warned would-be travelers about behavior that alienates the citizens of other countries.

HONORS A-BOUND—That famed "Lady from Philadelphia," Marian [illegible], came in for yet another honor recently when she was singled out for a tribute by the National Order of Links during the popular social group's conclave in New York. Making the presentation at the Links' Belmont Plaza Hotel dinner is outgoing president, Mrs. Pauline Weeden. (Newspress Photo).

DEBUT IN KATONAH—Marian Anderson and conductor Alfred Wallenstein will be among the artists to participate at the opening, on Saturday, of the new Venetian Theater at Caramoor, the estate of Mrs. Walter Rosen. Other soloists will be Jan Peerce and French horn player Joseph Eger.

NEWS OF MUSIC

Rare Gift Still Mark Of Marian Anderson

By FRANK C. CAMPBELL
Contributing Critic

Marian Anderson, contralto. Franz Rupp, piano. Constitution Hall. Program: Tutta Raccolta Ancor, Handel; Chio Mai Vi Possa, Handel; Dank sei Dir, Herr, Handel; Immer leiser wird mein Schlummer, Brahms; Von ewiger Liebe, Brahms; Botschaft, Brahms; Dein blaues Auge, Brahms; Sehnsucht, Brahms; O Don Fatale, from "Don Carlos," Verdi; Nocture, Barber; The Negro Speaks of Rivers, Howard Swanson; Lullaby, Scott; The Ploughboy, arr. Britten; Deep River, arr. Burleigh; Heav'n Heav'n, Brown; Trampin', arr. Boatner; Ride on, King Jesus, arr. Burleigh.

A few concert artists have been great enough to build their programs almost entirely from works of the titans of music and project the full magnitude of their utterances. Schnabel, Hess, Serkin, Lotte Lehmann and Marian Anderson have come eloquently before the most jaded public with chunks of the classics.

Following this natural and rightful affinity, Miss Anderson chose only music of Handel, Brahms and Verdi for the major part of her recital in Constitution Hall yesterday. Even with the customary groups of shorter songs after intermission, she kept to a high level by choosing mainly songs of merit and spirituals sung in arrangements that avoided tricky [illegible].

In view of the millions of words that have been written about Marian Anderson's artistry, at this point details of praise would constitute merely tedious verbiage. It is enough to say that on hearing her conceptions by comparison our most accomplished singers seem merely to toy with the music.

Apart from the myriad mechanics of articulating its performance, any song worth hearing has an inner essence that must be brought to life. Fidelity of pitch, beauty of tone and brilliance of technique can have their dazzling effect; but only deep musical perception can work the necessary magic.

Miss Anderson's recital yesterday was touching and dramatic evidence of this rare gift. The unquestionable nobility of Handel song, the penetrating poignance of a Brahms lied, the searing drama of a Verdi aria emerged in the most vivid profile, without benefit of any of the tricks of the trade.

When Miss Anderson decides she has had enough of concertizing, some other public channel must be found for her magnetic presence. One assumes that soon she will sing only at home, for now there remains only an occasional suggestion of a voice that once had the vitality and beauty which her physical appearance still has today. I was convinced that the same capacity audience would have clamored to come yesterday if the artist had announced that she would merely declaim the words of the songs on her list.

Living With a Famous Wife

Marian Anderson Is an 'Angel' to Him

Third of a Series

By RICHARD C. WALD

Being married to Marian Anderson is "like being married to an angel," and the main problem it presents for her husband, Orpheus H. Fisher, is that sometimes she is so considerate she becomes exasperating.

Miss Anderson is one of the world's most famous singers, a contralto of whom Arturo Toscanini said: "A voice like hers comes once in a century."

Too, she embodies a kind of American dream in her rise from a modest home in Philadelphia to international eminence and the friendship of the great and famous here and abroad.

HUSBAND AN ARCHITECT

But her husband, an architect whose only fame is in his profession, has managed to separate the reputation from the woman—and love the woman. In an interview at their home in Danbury, Conn., he said of her fame:

"I never permitted it to make any difference to me whatsoever. Of course, I got mail and things to 'Mr. Anderson; but what can you do about it? You can't wear a sign on your back. Our friends call her Mrs. Fisher, though, and that's the way I think of her."

Recalling their early days, Fisher referred to his wife as Miss Anderson. As the interview progressed, though, she became Mrs. Fisher, and that's the way she stayed.

The Fishers met in Wilmington, Del., just after World War I. Fisher's father was a professor of American history there. Miss Anderson was a young girl with a remarkable voice who came to town one Sunday to give a concert. They were both still in high school and were introduced when Mrs. Paul Lawrence Dunbar, wife of the poet, brought the singer to the Fisher home after the concert.

But as they grew up, their professions kept them apart. Both Fisher and his future wife were pursuing strenuous careers. Hers took her concertizing all over.

Marian Anderson and her husband, Orpheus H. Fisher, at a recent theater opening.

Among the projects he helped design in New York were the Empire State and Chrysler buildings, the Rockefeller Center, the World's Fair, and more recently, some of the Metropolitan Life Insurance Co. developments.

They weren't married until 1943, when he was 43 and she 38.

TELLS OF BUYING HOME

Strangely, the thing that finally brought them together in a roundabout way, was racial prejudice.

They had been thinking of buying a house and getting married, when Fisher found what he thought would be a suitable house in Briarcliff Manor, N. Y.

"Everything was just ideal," he recalled. He was given what he considered a good price by the real estate agent on the deal, but he wanted his bride-to-be to see it. She came up the next week end.

"The salesman took a look at her and told us that he had to charge us $1000 more." Fisher, a tall, sturdy man with a ready smile and thinning black hair, now gray at the sides, does not look like a Negro. His wife does.

BARRED AS PURCHASERS

"It developed," he said, "that the salesman couldn't let us have the house, even after we said we'd pay $8000 more. He told me he could not sell the house to a Negro."

They decided then and there that Fisher would find a suitable house by himself, buy it, and they'd get married. He bought their place in Danbury—150 acres of land and a rambling house that they later sold.

The one they now live in on the same estate is a modern, L-shaped, spacious one-story home Fisher designed and built himself "just the way I liked."

They have horses and dogs, cats and sheep and chickens and even a private practice room for Mrs. Fisher. Fisher has an office in the house and maintains a consultancy in New York. Their life together is complicated mainly by her tours.

"I don't like them," he said, "but I know it's her career. I'm always very nervous when one is approaching because I don't like to see her go. We've got it arranged now that when she goes on a long tour, say abroad, I fix things around the office here so that I can go along with her."

His wife's practicing doesn't bother him. "It is a pleasant chore, and I really enjoy it. She doesn't do the scales, just vocalizes. People used to wander up the hill just to listen."

His wife, Fisher proudly proclaims, "is calm, never excited, and really as good as people think she is. Sometimes, it gets a bit exasperating because she puts herself out so for the convenience of others.

"We have a good marriage because we never do anything without consulting each other. She even had some surprisingly good ideas about the house. Mrs. Fisher is a remarkable woman, and that's a reward in itself."

AT A RECEPTION following the Carnegie Hall Marian Anderson program for the benefit of the National Urban League are, left to right: Robert W. Dowling, former president of the League; Miss Anderson; former Governor Sidney S. McMath of Arkansas; and Frederick W. Richmond, New York industrialist and member of the board of trustees of the League. The reception was held at Mr. Richmond's New York home. The capacity-filled Carnegie Hall audience contributed more than $15,000 to the Urban League.

Marian Anderson film 1st in Ruppert Free Library

NEW YORK—In an effort to establish a free film library, the Jacob Ruppert Brewery of New York has acquired the complete film of "The Lady From Philadelphia," starring Marian Anderson with a commentary by Edward R. Murrow.

The film is a speaking and singing report of Miss Anderson's recent tour of the Asian countries under the sponsorship of the U.S. State Department.

Originally presented late last winter as a one hour CBS-TV network show, the film caused so much favorable comment, CBS-TV, which had originally planned to send one hundred copies to the Asian countries only, decided to release the film in this country to fill a growing demand.

One of the original companies to request the moving story, the Ruppert Public Relations Department successfully worked out a contract with Contemporary Films for the picture last week.

This is the first important production in a planned free library of films which Ruppert will offer to organizations for showing.

"The Lady From Philadelphia" will be offered free to organizations writing to the Jacob Ruppert Brewery, 1639 Third Avenue, N.Y.C. It will be loaned out on a first come first served basis.

Marian Anderson Film Available For Rental

NEW YORK. — (ANP) — The "See It Now" television report on the sell-out tour of Marian Anderson — one of the most celebrated of living artists — through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya and India, is now being made available to additional millions of viewers annually as a 16mm film release.

The film, titled "The Lady From Philadelphia," is available for rental, for non-theatrical use, by non-profit organizations such as schools libraries civic, religious and industrial groups.

Immediately after the original broadcast on the "See It Now" series Sunday, December 30, 1957 over the CBS Television network requests for the film from private groups throughout the land began arriving at the "See It Now" offices. To accommodate these and additional requests in the future the film has been leased to Contemporary Films, 267 W. 25th St., New York 1, N. Y. and in the Midwest, 614 Davis St., Evanston Ill.

Marian Anderson Film Set for Free Showings

NEW YORK—In an effort to establish a free film library, the Jacob Ruppert Brewery, makers of New York's famous Knickerbocker Beer, has acquired the complete film of "The Lady From Philadelphia," starring Marian Anderson with a commentary by Edward R. Murrow.

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MARIAN ANDERSON AMONG 9 HONORED

Special to The New York Times.

HARRISBURG, Pa., Oct. 8—The Distinguished Daughters of Pennsylvania today honored Miss [redacted] and eight other women at a luncheon in the Executive Mansion here.

Miss Anderson, in private life Mrs. Orpheus Fisher, was the only woman in the current group who does not live in Pennsylvania. Although she was born in Philadelphia, where her mother still lives, Miss Anderson makes her home in Connecticut.

A famed contralto, Miss Anderson received a citation also as an expression of pride of the organization in her achievements in international understanding. She is a representative of the United States on the United Nations.

The citations were presented by Mrs. George M. Leader, wife of the Governor of Pennsylvania, and Mrs. Charles B. Nash, known professionally as Dr. Dorothy Klenke Nash, a neurosurgeon in Pittsburgh and state chairman for the organization.

The eight other recipients of citations at the tenth annual awards luncheon of the group were:

Judge Hazel Hemphill Brown of the Municipal Court of Philadelphia; Mrs. Herbert Francis Byrne of Pittsburgh, an educator; Mrs. Leon J. H. Hutton of Bristol, historian; Dr. Florence Lillian Marcus of Pittsburgh, a public health physician; and Miss Elizabeth Nesbitt of Pittsburgh, associate dean of the Library School of Carnegie Institute of Technology.

Also, Mrs. Dorothea Wieland Sitley of Philadelphia, director of the Clubwomen's Center of Philadelphia; Mrs. John de Angeli of Philadelphia, author and illustrator of children's books; and Mother Anna Maria Dengel of Philadelphia, a physician and founder and Superior General of the Medical Mission Sisters.

Marian Anderson Did Her Country a Favor

"What can America do to reach the minds and hearts of foreign peoples?" is a question often asked.

It has been answered, at least in some degree.

"See It Now," a television show by Ed Murrow, presented this week a film record of Miss Marian Anderson's triumphant 35,000 mile tour through Asia. The famous American singer's trip was sponsored by the American National Theater Academy, and was endorsed and assisted by the State Department.

Miss Anderson was seen visiting schools, singing before vast Asian audiences and talking with members of the press and radio.

She has a magnificently alive face and a manner which reflects her deep sincerity and faith. The cameramen did an artistic job of letting us see the faces of those who heard her. All were rapt, including those of some of the notable Asian leaders, Premier U Nu of Burma and Prime Minister Nehru of India.

Her appearance with the Calcutta Symphony, the only one in Asia, was a moving spectacle. So was her simple, deeply religious talk with a radio interviewer . . . a plea that each person in the world, regardless of the color of the person's skin, be granted the divine gift of respect and dignity as a human being.

To see her stand before the Gandhi memorial in New Delhi and sing the Mahatma's favorite hymn, "Lead Kindly Light," was also an unforgettable thing.

Miss Anderson has done this country a great service. We recommend that the President, when he awards civilians for service to their government, make sure her name is on the list.

Thomas L. Stokes

Marian Anderson Is Freedom's Link

WASHINGTON—It's been a long time since Marian Anderson sang at the steps of the Lincoln Memorial. It was a long time ago—in April in 1939. Now she is singing all over Asia—giving a message of good will to people. It is a new year's song that is for the world and gives us a symbol for kindness as we pause to think on it.

Everywhere she went—to little children who gave a song for her, for old people who have a song—everywhere there are their faces, thousands of them, just people, India, Indochina, Malaya, Hong Kong, the Philippines. She spoke a message of compassion.

Long ago it was she sang on the steps of the Lincoln Memorial.

We must ponder this spectacle. Seventy - five thousand were massed at the base of the memorial, extending up to the Mall toward the Washington Monument.

Let us speak quickly of the unpleasant episode to get it away and out of mind. That, you remember, was nearly 20 years ago in April, 1939. An organization—the DAR it was—refused Marian Anderson the right in their hall.

It was, indeed, a long time ago when Marian Anderson sang, that April, 1939. Yet the years have done much, especially in our own national capital. The barriers have broken down and melted away so that it has become a shining token.

The ordeal is long, as are the slow victories over intolerance. One big upheaval, even though it could have been expected, is currently in turmoil because of the United States Supreme Court and its integration decisions. Some headway is being made in the South, though tediously.

But the beacon has been raised high by our evangel in Asia.

In a school across the world Marian Anderson helps the students with their English, carefully articulating and enunciating. The pupils do not understand the word "emancipation," a word that her race knows from the "Great Emancipator." The children know the word "freedom." They grin brightly. She gives up the word "emancipation" and settles for "freedom"—which is, after all, a good word.

Among the many places she visited was the memorial to Mahatma Gandhi, where she makes a silent prayer and sings a song.

Thus we find continual links for freedom everywhere.

There was a New England philosopher, Henry David Thoreau, who wrote a book long ago—and in South Africa the young man Ghandi was mightily influenced by it.

There was another link between Marian Anderson at the Gandhi memorial and Thoreau, the New Englander abolitionist who did so much for her people.

We find freedom links everywhere.

Philadelphia tribute for Miss Anderson

PHILADELPHIA — A testimonial luncheon was tendered Marian Anderson here Thursday afternoon at the Barclay Hotel, with Mayor Richardson Dilworth extending the city's official homage.

The affair marked the return of Miss Anderson to her hometown following a ten-week tour of Southeast Asia under sponsorship of the State Department.

The famed contralto is a native of this city and a graduate of South Philadelphia High School.

THE SINGER, in a brief talk, said people living in the lands she visited to not fully understand America's role in trying to combat Communist influence.

Portions of films of the tour, taken by a television crew, were shown. The films were shown to a nation-wide video audience Monday night on the See It Now show.

Edward R.. Murrow, the narrator, and his coproducer, Fred W. Friendly, accompanied Miss Anderson to the luncheon.

Marian Anderson thrills viewers on 'See It Now'

NEW YORK — "A voice such as Marian Anderson's comes once in a hundred years . . . Arturo Toscanini.

"See It Now" viewers had the opportunity to hear Miss Anderson's great artistry in a wide range of numbers on "The Lady From Philadelphia," Monday, on the CBS Television Network.

The broadcast was an inspiring filmed record of the world famous contralto's recent sell-out tour for the State Department through Korea, the Philippines, Vietnam, Burma, Thailand, Malaya, and India.

On the broadcast, Miss Anderson sang five spirituals, four arias, three folk songs, a hymn and one popular tune.

Endorses Great Singer As Example Of Rich Heritage Of Negro People

To The Commercial Appeal:

You are to be congratulated for the very fine tribute paid Miss Marian Anderson in the Tuesday edition of The Commercial Appeal. I was much impressed with Henry Mitchell's review of the "Marian Anderson Film" on Channel 3, last Monday. His article paid a high compliment to Miss Anderson, as a representative of our people to the colored people of Asia. I am sure that I express the sentiment of many members of my race when I say that we are very grateful that our Government selected Miss Anderson to represent our people to the colored people of Asia instead of Louis Armstrong.

Miss Anderson

Although Mr. Armstrong is a good showman and an excellent musician I do not think that he would have represented us in the light that most adult-thinking Negroes prefer to be portrayed.

Miss Anderson's sincere expressions reminded us that we, as a race, have been blessed with a great heritage of [illegible] faith [illegible] which Miss Anderson brought out beautifully in her discussion of her favorite Negro Spirituals.

It is [illegible] that those of us who heard Miss Anderson received new courage and a deep faith that will enable us to continue to grow intellectually, knowing that we too have a place in this great democracy of our United States.

MRS. A. M. MARR
892 Mississippi

Marian Anderson TV Soundtrack Recorded by RCA

NEW YORK CITY — RCA Victor has released as a 12" long play album the orginal soundtrack of "The Lady From Philadelphia Through Asia With Marian Anderson," a "See It Now" program produced by Edward R. Murrow and Fred W. Friendly. Presented recently in an hour long network telecast, the documentary highlights Miss Anderson's 40,000 mile concert tour through seven countries in Southeast Asia on behalf of ANTA and the State Department last year.

"The Lady From Philadelphia" provides listeners with front row seats as Miss Anderson sings at the Ewha University in Seoul, at theaters and schools in Manila, Rangoon, Bangkok, Bombay, Delhi, Kuala Lumpur and Saigon, and for members of the 24th Infantry Division at the 48th parallel in Korea. The album also highlights the renowned artist's discussions on religion and citizenship with leaders in these countries and her conversations with school children.

Heard in the album are inspiring renditions of "He's Got The Whole World In His Hand," "Tramping," "There's No Hiding Place Down Here," "Go Down Moses," "Ave Maria," "Lead Kindly Light" and "Comin' Through The Rye." "Home Sweet Home" is sung with a chorus of men of the 24th Infantry Division and the New Delhi Symphony Orchestra accompanies Miss Anderson in the moving "Mon Couer" from Samson and Delilah.

Marian Anderson tour recorded

NEW YORK — The rights to the "See It Now" television reproduction of Marian Anderson's overseas tour, have been picked up by RCA Victor and is to be put on wax.

The TV spectacular, titled "The Lady from Philadelphia," is a documentary about a 40,000-mile junket the artist made through seven countries in Southeast Asia for the State Department.

The Anderson tour was shown last Monday night on nationwide TV.

Thinking Out Loud

By RALPH MATTHEWS

THE LADY FROM PHILADELPHIA

Whenever I hear that one of our better artists has been selected to make a tour on behalf of our august State Department I have a sneaking suspicion that if they wind up their stint still in the good graces of the powers that be that somewhere along the line they have sold the race short on the international market.

After listening to the nationwide telecast of the tour of Miss Marian Anderson presented by Edward R. Murrow Monday night, as much as I admire the lady, I found no reason to change my opinion.

In following the singer on her tour around the darker corners of the world I tried my best to be objective. I tried to give her every benefit of the doubt. Yet at the conclusion of the program, I still had that sneaky feeling that while she had performed a yoeman service for America, the race had come off second best.

THIS I suppose is natural. It stands to reason that she would not have lasted very long in her role of ambassadress of goodwill had she used the world forum provided by Messrs. Dulles and company to do any special pleading on our behalf.

You just don't put salesmen out on the road to knock the product, and Miss Anderson displayed a great deal of tact which is a four - letter word meaning to tell less than the truth.

Somehow her performance was disappointing to me. And it must have been to the good people of the darker races who I am sure expected a little more candor and less platitude.

NATURALLY we did not expect her to turn her concert stage into a wailing wall, but when the reporters and radio interrogators found it impossible to elicit one word of criticism from her about the treatment of colored people in America, I am sure her hosts had a feeling of being let down.

I think that Miss Anderson herself, missed the true significance of her own role in this great world drama. In making an apology for the shameful treatment she received at the hands of the Daughters of the American Revolution which barred her from Constitution Hall because of her race, she explained that she felt no bitterness and believed that her tormentors "meant no harm, but just did not understand."

The question was asked by an Indian feminist leader who reflected her chagrin at being unable to draw out of the artist some indication that she resented the treatment she had received.

* * *

MISS ANDERSON skillfully reduced the matter to her personal spirit of forgiveness, thus disassociating herself from race and the symbol of intolerance which the incident meant to the other darker peoples of the world.

By pressing questions of this nature along with the inquiries about Little Rock, the other oppressed people were seeking to identify themselves with the struggle of the minority in America.

By making it appear that so far as she was concerned these problems did not exist, Miss Anderson pulled the rug out from under them and removed the avenue of rapport.

By so doing she displayed more naivete about the situation than either the State Department, which sent her, or the people she went to entertain.

THE FACT that Miss Anderson was the only foreigner ever permitted to sing before the shrine of Gandhi in India was no accident.

To her hosts, she represented the same symbol in India that she represented to the colored people of America when she sang at the Lincoln Memorial. These two events cannot be separated nor reduced to personalities.

In spite of the sublimity of her voice, alone she is just another singer, but as a colored singer she was more than an individual. She was a part of a world struggle in which the aspirations of other darker peoples are at stake along with our own.

The few advancements we have made in Civil Rights have come not so much because of our own pressures, but because of the role we play in world opinion.

It was because of the awareness of this condition that Miss Anderson, Louis Armstrong, the "Porgy and Bess" cast and others have been sent abroad. They are America's exhibits to offset the conception that colored Americans are all exploited and degraded.

They are sent not as individuals but as symbols of American opportunity open to all regardless of race.

It is a little disappointing when our artists, while being used as symbols by everybody else, take themselves out of context and set themselves apart as individuals. Miss Anderson proved no exception.

Maybe that is the kind of stuff of which diplomacy is made.

Marian Anderson Heard In Carnegie Hall Recital

NEW YORK — A packed Carnegie Hall heard Miss Marian Anderson, world famed opera singer, give a report on her recent goodwill 40,000 mile journey through southeast Asia, and saw a perun of SEE IT NOW, CBS-TV film, "The Lady From Philadelphia," the Edward R. Murrow—Fred S. Friendly production. The program was a benefit for the National Urban League.

Highlight of the evening was the presentation of an official U. S. State Department citation to Miss Anderson for her tremendously effective representation of the United States during her trip to the Southeast. The citation was presented by Miss Mary French, foreign affairs officer of the State Department. Mr. Murrow introduced Miss Anderson.

The event "An Evening With Marian Anderson" included a complete showing of the TV film and was attended by more than 2,500 persons. Proceeds will benefit the Urban League's newly expanded vocational guidance program—Tomorrow's Scientists and Technicians. The program seeks to provide young boys and girls with incentives to follow careers in the scientific and technical fields.

Blue Note for Science

By TOM A. CULLEN,
NEA Staff Writer.

LONDON, Nov. 28—British science needs Louis Armstrong to set it straight on the question of what makes those cool notes come out of a trumpet?

Currently, the boffins (as scientists are known here) have worked themselves into quite a lather arguing about it.

Essentially the argument boils down to the function of lips in trumpet playing. Some scientists, the Slack Lip school, claim that the lips have little or nothing to do with the production of sound.

Others say that lip vibration does all the work. This is the Stiff Lip school, not to be confused with the Stiff Upper Lip, which is a British national characteristic.

One bright backroom boy has gone so far as to produce a pair of rubber lips and a brass "mouth" in an effort to settle the dispute, but so far his experiments have been inconclusive.

Dad for Satchmo?

Louis Armstrong might have saved him the trouble, for Satchmo values his lips so highly that he spends much of his time examing them for cracks in a pocket mirror which he carries for just that purpose.

As soon as he finishes a session, Louis hurries to his dressing room to dab his lips with witch hazel or sweet spirits of nitre in order to keep them supple. In other words, his lips are to Satchel Mouth what a cyclotron would be to a nuclear scientist.

The inventor of the rubber lips is Hugh Stockbridge, a scientist at the Farnborough Royal Aircraft Establishment, where Britain's new experimental planes are tested.

Scientist Stockbridge, it turns out, is also a hot jazz enthusiast, having learned to play trombone back at Harvard in 1941. (He now has his own combo, known appropriately enough as "The Gentlemen.")

All Aquiver.

For his experiment, Stockbridge attached his brass "mouth" to the mouthpiece of a trombone and pumped air through with an air compressor. The result, without the rubber lips, was only a hissing sound, like steam escaping from a radiator.

But when Mr. Stockbridge inserted the elastic lips, notes came out of the trombone, and by stretching the rubber he could vary their pitch, he claims, indicating that some lip vibration is essential to the production of sound.

A third school of thought holds that Mr. Stockbridge is only partially right. It's the quivering upper lip alone that produces those sweet and hot sounds, says Scientist A. C. Sim of the Standard Telecommunications Laboratories in Enfield. The lower lip acts partly to control pitch.

Sim, who plays trumpet himself, claims to have developed a technique of substituting the tongue for the lower lip. "Thus," he says, "I was able to astonish my friends by playing with my lower lip outside the mouthpiece rim."

While admitting that most players use pressure (1½ pounds for a "top C") Mr. Sims claims that by using "no pressure" methods it is possible to hit high D or E while balancing the trumpet delicately on two upturned books.

It is doubtful whether any jazz trumpeter is going to go to the trouble of poising his instrument on upturned books. Besides, Renauld Jones, who played lead trumpet with Count Basie, claims there's no such thing as "no pressure" playing.

The argument, which has generated more heat than light, proves, if nothing else, how many British scientists play jazz instruments.

The final word belongs to Louis Armstrong. "Lady," he told the society dame who asked him what jazz was, "if you ain't got it, I can't explain it." He might almost have had Britain's boffins in mind.

LOUIS (SATCHMO) ARMSTRONG: "If you ain't got it, I can't explain it."

Lionel Hampton, Satchmo Tops In European Jaunts

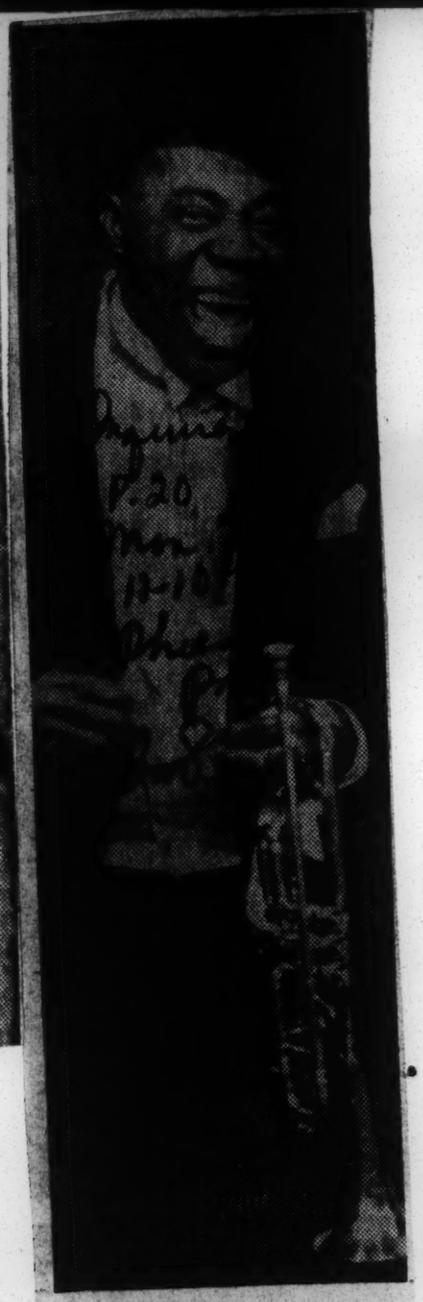
Speaking of extra outlets for sepia stars one finds Lionel Hampton and Louis "Satchmo Armstrong" leading the way in foreign bookings and successes.

Lionel spent almost half of past season working abroad. His tours included engagements and concerts in many countries outside of Europe. On one occasion "Hamp" was abroad for more than five months. And during that period visited practically every nation within several thousand miles of London the central point of his invasion of foreign territory. Egypt, Israel and several other nations were visited on the tour.

Ole "Satchmo" easily matched Lionel in countries visited even though his stay abroad was not for as long a period. Louis visited most of the nations, including Africa on one of his trips. On one occasion Louis appeared before an audience (outdoor) of more than 100,000 music lovers. Most of Lionel's dates were indoors so naturally enjoyed no such stupendous audience at witnesses Satchmo playing and singing.

Incidentally both Hampton and Satchmo performed benefits while abroad. And they were worthy benefits, since the charity was for countries suffering from lack of food and clothing. Gladys Hampton, wife of the ork leader and his personal manager, told reporters back in the states that she has never before enjoyed aiding persons or causes as much as the benefit for the needy in one of the countries.

"Why," said Gladys, "some of those who bought tickets looked as though they could barely afford their donations." And it was practically the same story as told by Louis Armstrong. Said Ol Satchmo "Boy, those cats turned out as though they had plenty more and all the while they needed themselves and as badly as those who were to benefit eventually."



Louis Armstrong is one of 14 music makers in "All-Star Jazz Show" at 10 tonight on Channel 10.

Satchmo's Blunder

It is said that Louis Armstrong is playing to empty tables in New York because he put his foot in his mouth with some wild statements concerning the Little Rock war.

A very large foot could be accommodated, for Armstrong is known as Satchmo, short for Satchelmouth. And Armstrong seems to have crammed in as much as possible.

The President, he said, was "two-faced" and "had no guts." Faubus was "an uneducated plowboy." Further, he would not make a projected tour of Russia for the State Department—"they can go to hell."

Now, says Jim Bishop, a syndicated reporter, "all is sweetness and light." Armstrong's pride is hurt by the empty tables. He has decided that he *does* want to go to Russia, after all, but the State Department has not renewed its invitation.

Stupidity was not the "excuse" for Armstrong's rantings, says Bishop, who adds: "So then I checked the old newspaper files to see what Louis Armstrong had done for the people of his race in the past. I haven't found anything, and now I rise to ask the musician himself: 'What have you done for your people, except hurt them?'"

Satch, Nat Cole, Hamp Blast Soviet Composer

Russia's Shostakovich, He's a 'Real Square'

NEW YORK — Three leading American artists—Louis Armstrong, Lionel Hampton and Nat (King) Cole—have assailed Dmitri Shostakovich, the Soviet's most eminent composer, for having deplored the growing popularity of jazz music in the Soviet Union.

Armstrong called Shostakovich a "real square." And Hampton, self-styled "America's Ambassador of Good Wail," presently touring Germany, told a Radio Liberation reporter:

"Pops, that cat is not only a square, he's nowhere. He just doesn't dig the sharps and flats any more."

HAMPTON, WHOSE travels with his orchestra have taken him to most parts of the world, had this bit of advice for Shostakovich:

"Musicians got no business delivering speeches. The only noise we should make is with our instruments. If 'Shostie' thinks he's going to stop the Russian 'cats' from doing what comes naturally by writing an article, then, pops, he just doesn't understand us 'hipsters.' Why, man, American jazz records are bootlegged over there and the Moscow 'cats' have underground parties to listen to them."

Hampton added: "If those Kremlin characters would let 'Shostie' travel abroad a little more, he'd learn that jazz has become so much the thing all over the world that even the miles aren't square any more."

The Negro artists gave their views to Radio Liberation, which broadcasts exclusively to the Soviet Union, following publication Thursday of Moscow dispatches quoting Shostakovich as decrying "the passion" of Soviet youngsters for jazz and sentimental "pop" tunes.

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IN AN ARTICLE in Izvestia, Shostakovich urged fellow-composers to write "heroic songs about the exploits of our people" and the "conquerors of virgin lands and about mighty builders who erect electric power stations."

Also interviewed by Radio Liberation was recording star Nat (King) Cole, currently appearing at the Copacabana.

"I am dismayed that a great composer like Shostakovich is forced to say things he obviously must know are untrue," said Cole. "The fact is that jazz is not in 'bad taste,' as he's quoted as saying. Nothing that stems from the people—as popular music does—can be 'banal.' If anything is 'banal,' it would be songs about electric power stations. Can you imagine Bing Crosby or Frank Sinatra singing such songs? If Mr. Shostakovich honestly believes—and who knows what and artist under a dictatorship honestly believes? — that directives from the Kremlin can produce good music, then Comrade Khrushchev must be a teetotaler, contrary to what we've been led to believe."

LOUIS ARMSTRONG

■

COLE, WHO has just finished a Paramount motion picture based on the life of W. C. Handy, composer of such jazz classics as "St. Louis Blues," added:

"The revered W. C. Handy is probably the world's greatest composer of jazz music. Is Mr. Shostakovich contending that Mr. Handy is 'banal' or in 'bad taste'? I believe Mr. Shostakovich owes many such fine jazz composers an apology."

Louis Armstrong, a popular personality in the Soviet Union, despite the fact he's never been there, contended that music is "the only international language."

"Even when they don't know a word you're saying, man, when they hear you blow your horn, they understand," Satchmo explained. "They're all the same all over the world. Probably a musician can get closer to the people than anyone else."

On a more serious question, Armstrong was asked whether he had changed his mind about the integration controversy since last September when, among other things, he bitterly contended: "It's getting almost so bad a colored man hasn't got any country."

In his reply, which will be broadcast to the U.S.S.R. by Radio Liberation, Armtsrong said:

"The one thing we were trying to straighten out is the little scrimmages they have down South. But as far as the Negro is concerned, I think the American Negro has more opportunities in America than he has anywhere in the world.

As far as I can tell from my travels in Europe, a Negro has to be an artist or a musician or an actor or he can't even get a street cleaner's job. So we have no squawk. All we have to do is remember the last two lines of 'The Star-Spangled Banner.' That's all. Then everything will be all right."

Biggest Blowout Since Famed Tea Party

Louis Armstrong Creates Mild Sensation in Boston

BOSTON, Mass.—The biggest blowout here since the Boston Tea Party took place recently when Louis Armstrong broke the jam [illegible] Grinstrub's, for a week's stand. During the session, "Ambassador Satch" kept the 1,700 seat nitery packed to capacity, though the engagement was dogged by rain and snow.

While here, Louie was embraced like the prodigal son. Radio and TV devoted much time to the great trumpeter and interviewed him at every turn.

DURING THE ENTIRE WEEK, there was a never ending barrage of newspaper space. Leading the lot, The Boston Traveler included two Page 1 features among three eight-column banner headline stories, three three-column stories, topped off with a five-column Page 1 [illegible]

Stanley Brinstrub, operator of the region's biggest nitery, set a precedent in booking the jazz performer, where formerly he has used only top name singers.

Another precedent was set by the state legislature when they presented a citation to Armstrong, after he played for the solons at the State House, which read:

"Whereas, Louis Armstrong, the world's greatest trumpeter in the field of jazz music is about to celebrate his 50th year as a musician; and

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"WHEREAS, LOUIS ARMSTRONG has risen from humble origins to a pre-eminent position in the world of music and entertainment, and is a true exemplification of the strength of democratic principles and a shining example to all who aspire to greatness; and

"Whereas, Louis Armstrong by his artistry has through the universal language of music brought comfort, pleasure and understanding to people throughout the world, and is properly recognized as the outstanding ambassador of good will of our country: therefore be it

"Resolved, that the Massachusetts Senate extends its best wishes to Louis Armstrong and wishes him many years of health and happiness, so that he may continue to spread happiness for all people; and be it further

"Resolved, that copies of these resolutions be transmitted forthwith by the clerk of the Senate to Louis Armstrong."

NAACP Plays Blues While Satchmo Performs Concert

DETROIT, Feb. 24 (AP) — Louis Armstrong had the crowd in the Masonic Auditorium rocking, but the local NAACP, some disc jockeys and music critics were playing the blues.

Old Satchmo kept them waiting around four hours Sunday for a news conference that never did come off.

The National Assn. for the Advancement of Colored People planned to present Armstrong with a scroll. But he didn't show up for that either.

However, the man with the horn came in loud and clear at his concert. He also got off a hot note or two to his agents in New York.

"I told them they gotta make up their minds whether they gonna book me as a guest of honor or as a performer," he said. "It's those people out there in the theater, the ones clappin' their hands together for our music, they're the important ones.

"If I gotta be honor guest here and honor guest there and get citations and say howdy-do and be polite and all that stuff, then I got no time to go out there and perform for the people that paid to hear me."

An NAACP aide said Armstrong's managers should be blamed for the trumpet player's failure to show up at the association's get-together.

Armstrong, who brushed off the news conference, grabbed three hours sleep, grabbed his horn and then headed for Toronto.

Records

Satchmo Duet With Murrow

By CHARLES J. SCHREIBER.

Leading the batch of albums this week is "Satchmo the Great," a musical X-ray of Louis Armstrong and a fleeting panorama of jazz history. Edward R. Murrow produced the international ambassador and jazz-man into explaining this music and telling us a little about his early days with Bunk Johnson, Joe (King) Oliver and others from the New Orleans school. (Columbia)

Almost 15 years after his death, Glenn Miller's style of band music continues to live and thrill listeners. "The Glenn Miller Carnegie Hall Concert" displays the Miller arrangements of 1938. Marion Hutton and Ray Eberle share the vocal spotlight with instrumental numbers such as "Bugle Call Rag," "Little Brown Jug" and "Londonderry Air." This album is not only a collector's item but also fine listening. (Victor)

Slightly predating Miller's heyday was Jimmie Lunceford. From 1933 until 1939, when his band was at its peak, much of the Lunceford group's success must be attributed to Sy Oliver, his singer, trumpeter and arranger. Now Sy Oliver and his orchestra present "The Original Arrangements of Jimmie Lunceford in Hi-Fi." Sy accurately remembers the tight brass section sound and the wall-to-wall woodwinds. (Decca)

Two teen-age lads who hit the million-record jackpot on each of their first two recordings now have an album, "The Everly Brothers." They play 12 originals, each a potential best seller in its own right. Typical of their style, all numbers open with their imaginative, walking-guitar rhythm to introduce their exciting close harmonies. (Cadence)

Two years ago, on Feb. 4, a new show was unveiled in New Haven. Since then, the original-cast album has outsold its boxoffice in New York and Chicago combined. We refer, of course, to "My Fair Lady" (Columbia). There were 22 albums made from this score, and two of them have radically changed the lives of their interpreters, Cyril Ornadel and Andre Previn.

Ornadel, 32-year-old musical director of London's Palladium, did a continuous orchestral suite that won him the praises of composer Frederick Loewe. On the strength of his album (Liberty) he also won the coveted contract to direct the music of the London version of the musical.

28 1958

GRACE BUMBRY

Grace Bumbry A $1,000 Winner In The Mets 'Auditions Of The Air'

Call Kansas City, Mo. Fri. 4-4-58

p. 9.

NEW YORK. — (Special) — Grace Bumbry, St. Louis contralto, was one of nine persons to win music scholarships in an amateur competition sponsored by the Metropolitan Opera Auditions of the Air program over the American Broadcasting network.

The 20-year-old singer won a $1,000 scholarship given by the American Broadcasting network.

Miss Bumbry is the daughter of Mr. and Mrs. Benjamin Bumbry who still reside in St. Louis. A graduate of Sumner high school there, she took her first singing lesson in 1952.

She currently lives in southern California, where she is a student at the Music Academy of the West, studying under the former opera diva, Mme. Lotte Lehmann.

The young singer has won many music contests. In 1954 she appeared on Arthur Godfrey's "Talent Scouts" and so impressed him that Godfrey wept openly.

Her artistry has been compared to that of the great Marian Anderson, who, incidentally, is the young singer's idol.

Last year she was presented in a recital by the Music Academy and won the unstinted praise of California music critics.

Ronald Scofield, critic of the Santa Barbara News-Press, wrote,

"She sang with the artistry of a mature concert star. There can be no question about it, Grace Bumbry is a young artist of extra-ordinary promise. Comparisons inevitably will be made with Marian Anderson. Many in the audience will be surprised if Grace Bumbry does not attain a comparable eminence."

Patterson Green of the Los Angeles Examiner told his newspaper's readers "Miss Bumbry is the second Negro singer that Ruth Cowan, Music Academy director, brought to my attention. From what I have heard tonight I expect to be just as proud and grateful as I was after the first experience. The other one was Marian Anderson."

Still another critic described her as "a young woman with a tremendous voice and great musical skill."

TEEN-AGE DAUGHTER LIKES IT, BUT . . .

Nat 'King' Cole Pans Rock and Roll

By ROSANNA H. NOVAK
Star Staff Writer

Nat "King" Cole has only harsh words for rock and roll teen-age singers. But reminiscing recently, the dapper Negro sophisticate was just a 17-year-old lad when he left the school choir for commercial singing.

Now 39 years old, he calls himself a "standard."

But he wants one important fan that he hasn't been able to win over. That is his 13-year-old daughter, Cookie, who won't let him forget that rock and roll is her favorite music.

"She is a typical teen-ager," the King comments.

"Today's teen-agers are limiting themselves to only one form of music," says the master of show business. With a long cigarette dangling from his mouth, he adds critically, "I don't like rock and roll."

"When I was a teen-ager," he recalls, "we tried to like all forms of music. But, of course, dance band music was the rage among teen-agers as well as adults then.

Teen Magazine R&R Belongs

"Today the teen-agers have chosen rock and roll because it belongs to them. They even have their own age singers whom very few adults like."

The tall, lanky, slow-moving King once planned to be a professional piano player but changed his mind when crooners became the popular musicians in the early 1940's.

"There have been four trends in jazz which was first popularized with Dixieland," says King during one of his long dissertations on the history of music.

"Then the large dance bands with such big names as Glenn Miller and Benny Goodman became popular in the 1930's with teen-agers. They loved to dance to music then and their parents didn't mind spending money for that.

"Today's parents don't like to spend money on rock and roll so the teen-agers now resort to buying inexpensive records."

During the dance band era, the 17-year-old piano player who had not yet discovered his singing talent, started the King Cole Trio.

No Voice Lessons

"I sang a little—just for variety," he recalls. "I never really a singer then as I had never taken any voice lessons. I started playing the piano when I was only 4 years old.

"I still like to play the piano but I only have time to do it when I am resting at home."

In the 1940s, the King continued, "the crooners took over."

But if the Negro crooner believes what he says that singers become standards because they "keep abreast with the times," he remains a crooner.

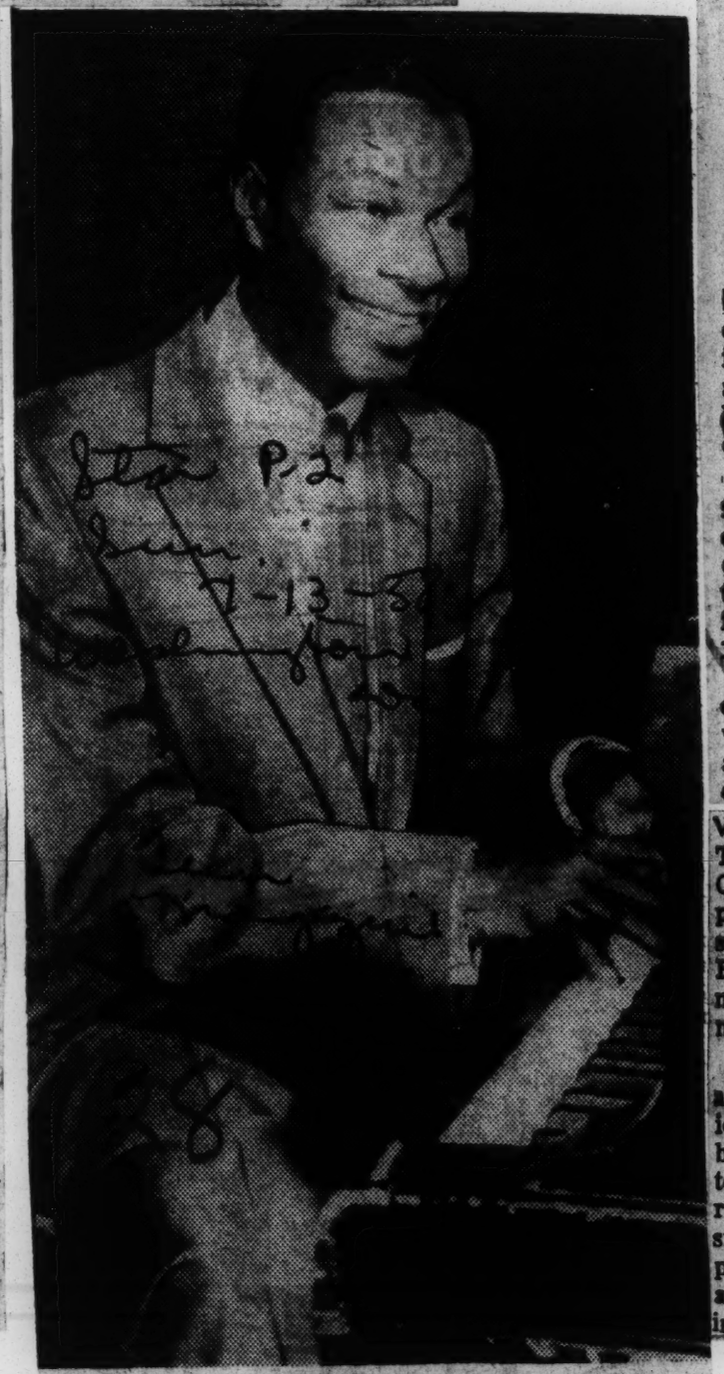
"You never know if you are going to become a standard. You know that you have a little talent—but a lot of people do," he says.

"You just catch on, that's all," he comments, as if he were talking of someone else.

"All I know is that I always try to give a new interpretation to each song and each performance and I change my repertoire every year."

But as the King returned to his home in Los Angeles this week end he left the Carter Baron Amphitheater with a theory about the future of rock and roll.

"They are slowing up in their beat," he thinks. "They will be called rock and roll for a long time. But they are reaching for something—maybe the real ballad, after all," predicts the King.



NAT 'KING' COLE

Nat Cole To Open Copa In New York Three Week Stint

NEW YORK — The Copacabana, one of the nation's top night clubs is set for its gayest opening of the season Thursday of this week when Nat King Cole arrives for a limited engagement.

Nat is scheduled to arrive here from Boston this week, enjoy a day or two of rest and on Thursday take his piano and voice into the Copa. The engagement here is scheduled to run through Nov. 12.

The current tour by Cole is one of his greatest. Leaving Hollywood where he was featured along the famed "Strip" for several weeks he stopped off in Las Vegas for a socko engagement. Then came the successful stay at Chicago's Chez Paree where Nat packed the house nightly for several weeks. From Chicago into Boston's Blinstruck Village and now here lengthy Copa engagement.

While in this vicinity Cole will appear on several national television shows as guest star. He has been forced to turn down offers to appear on television. The arrival of his latest albums on stands and shelves has sent his popularity even higher. Nat sings a number of his latest recordings in his nightly club stints.

Liberian aide honors King Cole

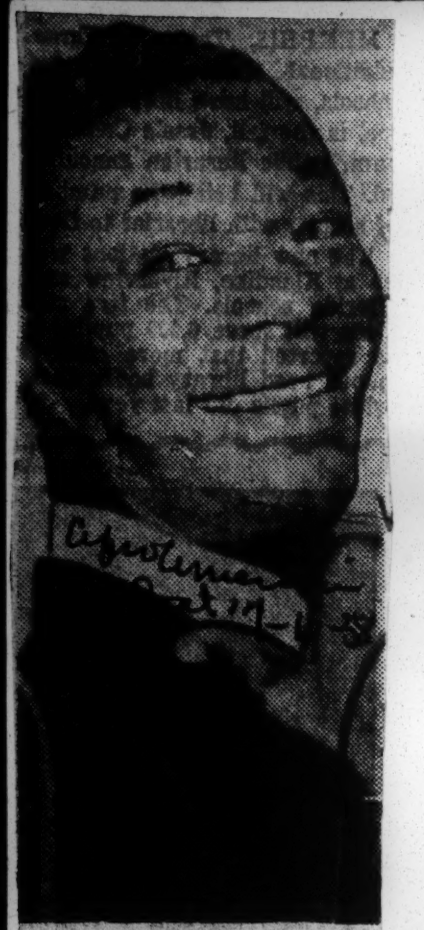
WASHINGTON

Singer Nat (King) Cole attended an informal reception given in his honor last week by Liberian Ambassador to the United States George A. Padmore and Mrs. Padmore.

Mr. Cole was accompanied by his wife, Marie, to the Embassy at 3507 Fulton Street, NW, following his evening performance at the Carter Barron Amphitheater where he is appearing this week.

Guests at the event were United States Department of State officers Robert W. Ross of the Liberian Desk; George D. Lamont, deputy director and C. Vaughan Ferguson Jr., directos of Middle and Southern African affairs.

Liberian Embassy officials present were First Secretary and Consul John W. Grigsby, Second Secretary Abraham L. James, Cultural Counselor David M. Thomas and Financial Attache Magnus C. Jones. Also attending were Liberian students in Washington area schools.

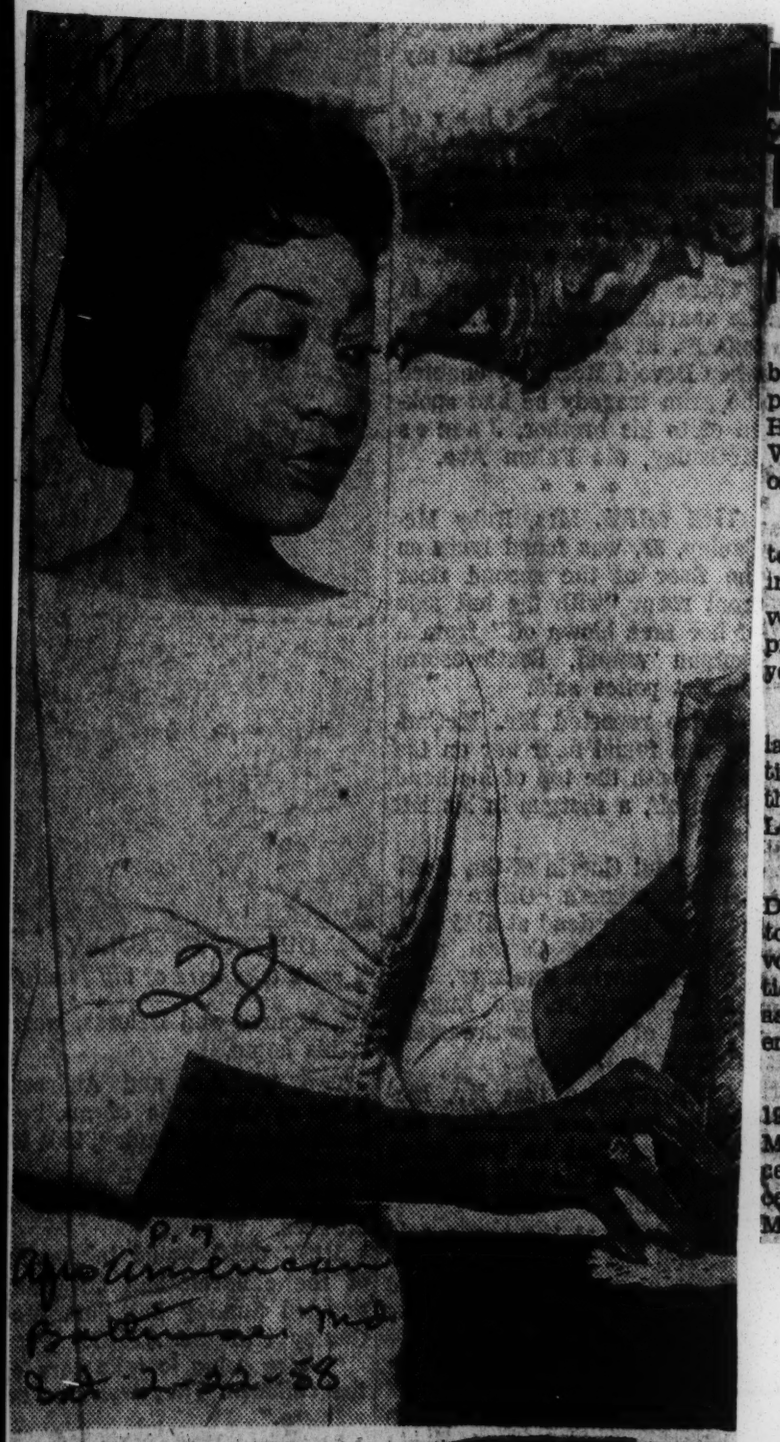


NAT "KING" COLE

Lincoln Student Finds Nat Cole's Album Educational

When Capitol Artist and Repertoire producer, Lee Gillette, and Nat "King" Cole set out to record Cole's current album for the label "Cole Espanol," little did they expect that the recording would serve as a classroom learning aid for Spanish language studies.

However, word received this week from Ed Murrain, the Editor of News Press Service in New York, indicated the album is serving a very useful purpose beyond its entertainment value. Murrain, in a letter to the Press Relations Department of Capitol, related how his stepson, studying Spanish at Lincoln University, Oxford, Pa., had put the "bite" on him for a reviewer's copy of the album that had been sent to the newsman. Murrain's correspondence further indicated that numerous other freshmen at the University were using "Cole Espanol" as a disk-text in their study of Spanish.



WARM MET RECEPTION — Gloria Davy, fourth colored star to be presented by the Metropolitan Opera Co., was given a warm reception in her singing of the slave girl role in "Aida." Miss Davy made her operatic debut in the part a year ago in France and sang it last summer at New York's Lewisohn Stadium. Marian Anderson, Robert McFerrin and Mattiwilda Dobbs have preceded her at the Met.

Becomes Fourth To Appear At Metropolitan Opera

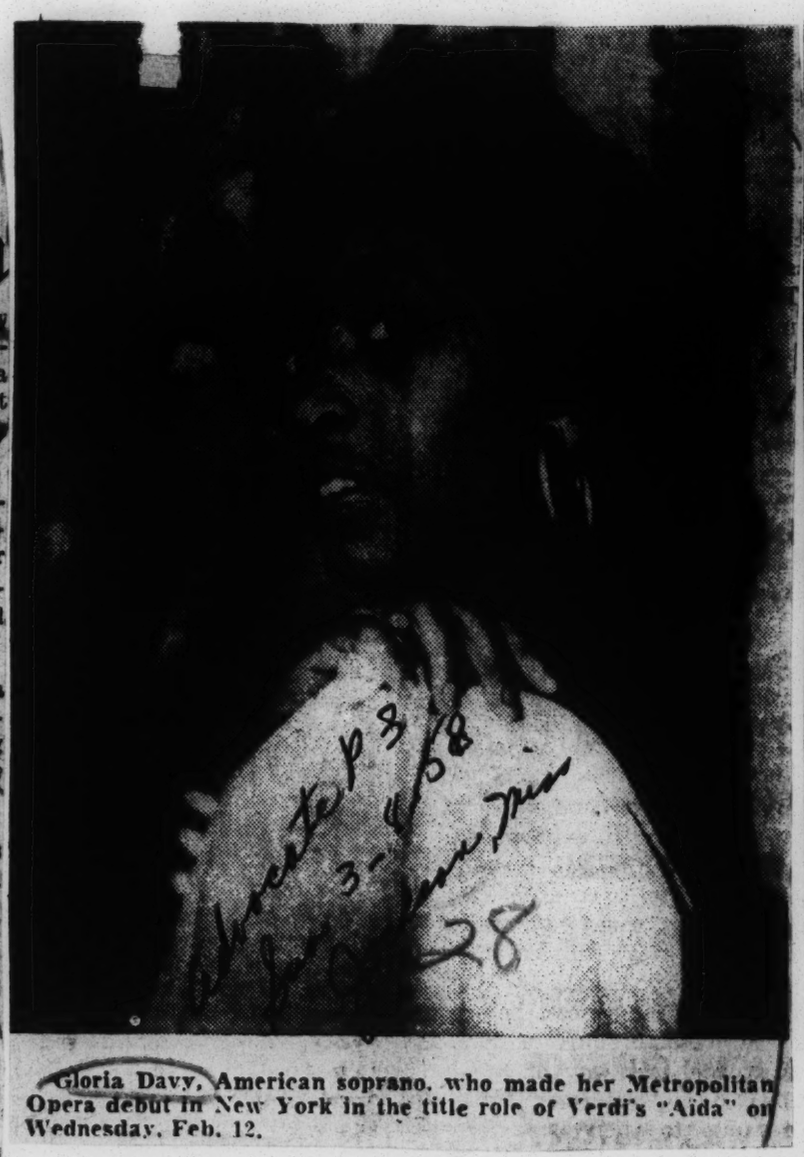
NEW YORK—Miss Gloria Davy became the fourth Negro to appear at the Metropolitan Opera House when she made her debut Wednesday night in the title role of "Aida."

A New York Times critic reported she sang "with an artist's feeling for beautiful phrasing, and her voice is a supple, free-flowing soprano, which is clear and pure and yet also velvety and warm."

Miss Davy sang the role of Aida last year when she made her operatic debut in Nice, France. She sang the same role last summer at the Lewisohn Stadium.

The critic, emphasizing that Miss Davy "is an actress of grace and touching naturalness," said "her voice does not have the full dramatic force needed for the part, nor as yet does she have the sort of emotional intensity it needs."

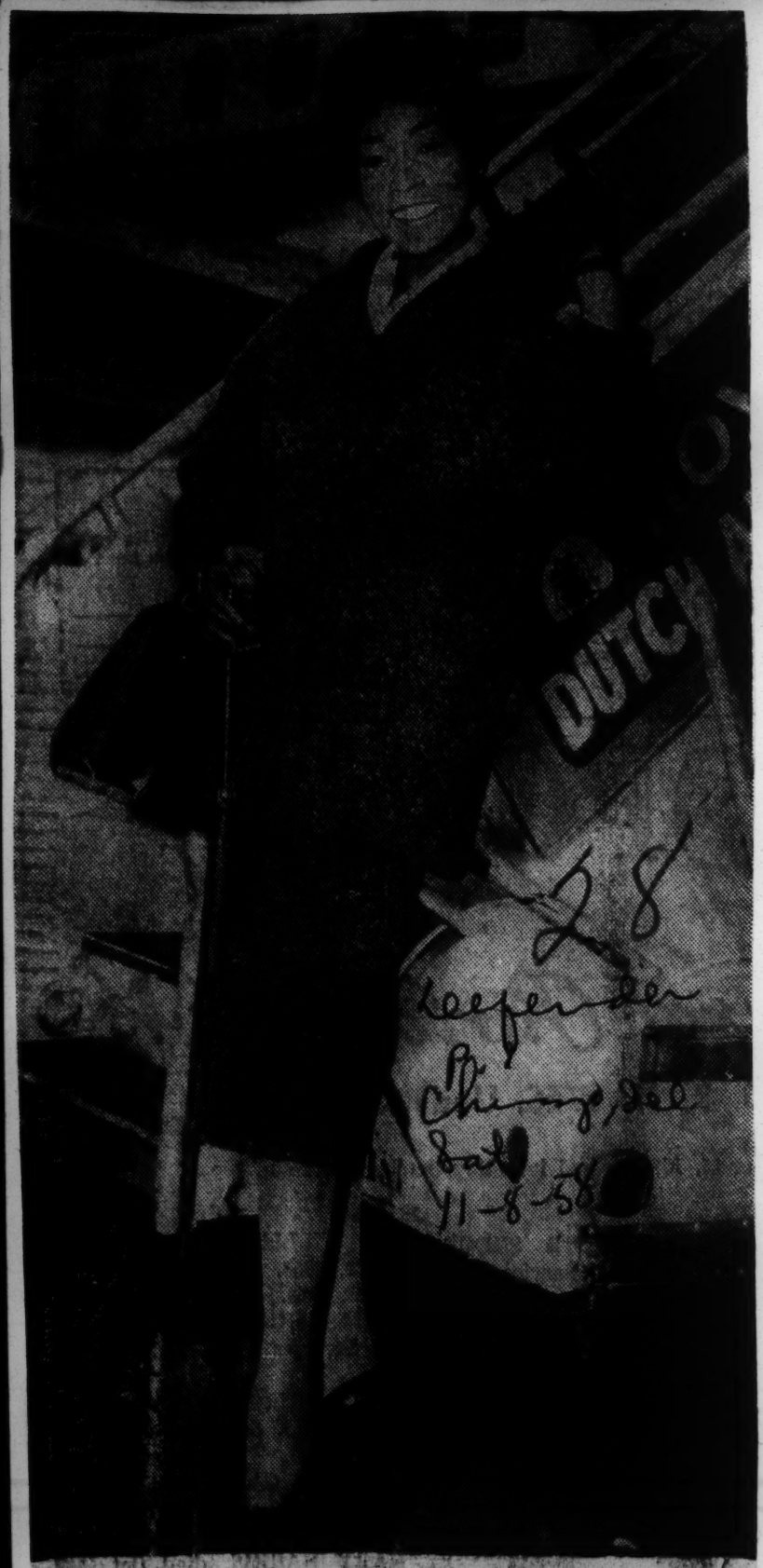
She was helped in her career in 1951 by a scholarship award from Miss Marian Anderson who preceded her at the Met. Other predecessors were Robert McFerrin and Miss Mattiwilda Dobbs.



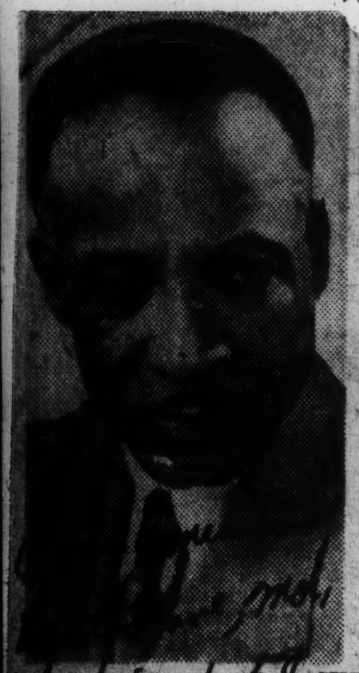
Gloria Davy, American soprano, who made her Metropolitan Opera debut in New York in the title role of Verdi's "Aida" on Wednesday, Feb. 12.

Home to Sing—

Opera star Gloria Davy arrives in New York aboard a KLM Royal Dutch Airlines plane to prepare for her appearance at the Metropolitan Opera on Nov. 18, when she will sing, "The Magic Flute" in Panama. She will remain here until Dec. 18 when she will return to Italy to sing in the opera "Aida" in Milan. A former Brooklyn resident, Miss Davy makes her home in Milan, Italy.—KLM Photo.



SMARTLY ATTIRED—Gloria Davy, opera star, arrives in New York aboard Royal Dutch Airlines plane to prepare for her appearance at the Metropolitan Opera Nov. 18, when she sings the role of "Pamina," in Mozart's "The Magic Flute." Newly hailed soprano is a former Brooklynite and now makes her home in Milan, Italy.



GUEST CONDUCTOR—William L. Dawson, of the Tuskegee Institute staff, will be presented as guest conductor at the Rockland County Music Festival, Friday and Saturday, at Pearl River, N.Y.

William L. Dawson Takes Over Famed Fisk Choir

Journal-Guide

Was Noted As Musician At 'Skegee

Norfolk Va. Sat. 8-16-58 P. 18

NASHVILLE, Tenn. — William L. Dawson, one of the nation's foremost choir conductors, has been named to direct the famous Fisk university choir.

Dr. Stephen J. Wright, Fisk president, announced this week that Dawson, who once headed the music department at Tuskegee institute, will join the Fisk staff in September and will devote his time exclusively to the choir.

• • •

WORLD RENOWNED as a musician, Mr. Dawson resigned his Tuskegee post in 195 and a year later was awarded the honorary degree of doctor of Music by Tuskegee during its diamond jubilee anniversary celebration.

The United States Department of State sent Mr. Dawson to Spain in 1956 for a three month tour to conduct various choral groups of that country. A highlight of that tour was a special concert with the famous Orfeon Donostiarra of San Sebastian in the Basilica at Loyola as a part of the celebration of the 400th anniversary of the death of Saint Ignacio of Loyola, founder of the Company of Jesus.

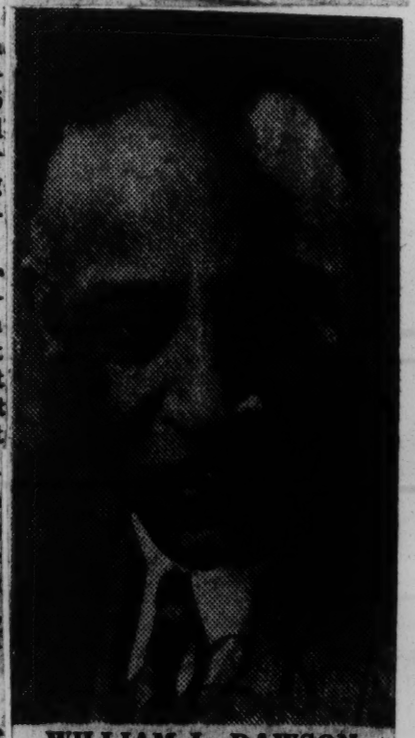
• • •

SINCE HIS return to the United States, he has served as guest conductor of the 200 voice all-state choir at the annual conference of the New York State School Music Association in Syracuse. He returned to New York state in 1957 as guest conductor of the fourth annual festival of Instrumental Music in Schenectady.

He has also served in similar positions at the fall concert of the eighth annual Vocal Clinic in Pontiac, Mich., and at the Westchester county school music association meeting at White Plains, New York.

OTHER FISK appointments announced by Dr. Wright include:

Dana M. King, former director of bands and assistant professor of music at Georgia Teachers college, named assistant professor of music at Fisk.



WILLIAM L. DAWSON
To Fisk Univ.

Dawson to Direct Fisk Univ. Choir

NASHVILLE, Tenn. — William L. Dawson, one of the nation's foremost choir conductors, has been named to direct the famous Fisk University Choir.

Dr. Stephen J. Wright, Fisk president, announced that Dawson, who once headed the music department at Tuskegee Institute, will join the Fisk staff in September and will devote his time exclusively to the choir.

WILLIAM L. DAWSON

World renowned as a musician, Dawson resigned his Tuskegee post in 1955 and a year later was awarded the honorary degree of Doctor of Music by Tuskegee during its Diamond Jubilee Anniversary celebration.

Sat. 8-16-58

THE UNITED STATES Department of State sent Dawson to Spain in 1956 for a three-month tour to conduct various choral groups of that country.

Since his return to the United States, he has served as guest conductor of the 200-voice all-state choir at the annual conference of the New York State School Music Association in Syracuse. He returned to New York State in 1957 as guest conductor of the Fourth Annual Festival of Instrumental Music in Schenectady.

Other Fisk appointments announced by Dr. Wright include:

Charles M. Lancaster, professor of romance languages at Vanderbilt University, named visiting professor; Miss Dorian S. Gant, former art instructor at Morehouse College, appointed instructor in the Fisk Art Department, and Dana M. King, former director of bands and assistant professor of music at Georgia Teachers College, named assistant professor of music at Fisk.

William L. Dawson, Noted Conductor To Lead Fisk University Choir

NASHVILLE. — (AP) — Famed conductor William L. Dawson this week received congratulations from friends all over the country when it was learned he had been chosen to direct the famous Fisk university choir.

Dr. Stephen J. Wright, Fisk university president, made the announcement.

Dawson, for years, headed the music department of Tuskegee institute. He will join the Fisk staff in September, devoting his time exclusively to the choir.

Honored By Tuskegee

World renowned as a musician, Dawson resigned his Tuskegee post in 1955, and a year later was awarded the honorary degree of doctor of music by the school, during its Diamond Jubilee anniversary celebration.

The U. S. State department sent Dawson to Spain in 1956 for a three-month tour to conduct various choral groups of that country. A highlight of that tour was a special concert with the famous Orfeen Donestiarra of San Sebastian in the basilica at Loyola, as a part of the celebration of the 40th anniversary of the death of St. Ignacio of Loyola, founder of the Company of Jesus.

As Guest Conductor

Since his return to the U. S., he has served as guest conductor of the 200-voice all-state choir at the annual conference of the New York State school music association in Syracuse. He returned to New York in 1957 as guest conductor of the fourth annual Festival of Instrumental music in Schenectady.

He also served in similar positions at the fall concert of the eighth annual vocal clinic in Pontiac, Mich., and at the Westchester County School Music association at White Plains, N. Y.

28 1958

MR. WILLIAM L. DAWSON FISK UNIVERSITY

Dawson named director of Fisk University choir

Afro American p. 17

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Miss Dobbs Scores In 'Lucia' At Met

NEW YORK — Mattiwilda Dobbs, singing the title role of "Lucia di Lammermoor," was a tremendous score at the Metropolitan Opera House, here Saturday night.

It was her first undertaking of the difficult part, but her second appearance at the famed citadel of culture.

Gotham critics hailed the effort as one of the young season's most outstanding. Typical of the reaction of leading appraisers was that of Francis D. Perkins of the New York Herald Tribune, who said:

* * *

"AS IN her first Metropolitan role, Gilda in "Rigoletto" last season, Miss Dobbs displayed her remarkable voice with musicianship and emotional understanding.

"The quality of her upper notes was unusually ingratiating, particularly in the Mad Scene; their appealing timbre was combined with clarity and focus, fluency and well-schooled phrasing.

* * *

"SHE scaled the vocal altitudes of this scene with no sense of effort, and the firmness of the climactic top notes matched their accuracy of pitch.

The scene also did not merely represent vocal accomplishment; her tones also persuasively conveyed the emotions of the hapless Lucia's distraught mind.

"There were times when Miss Dobbs' singing fell short of its best standards of the evening, mainly in the middle and lower regions of her vocal compass, [illegible] notes had a slight edge, [illegible] few lacked color or were somewhat obscured.

"Generally, however, her voice, which was increasingly at its best as the performance advanced, revealed range and positiveness of hue, and its span was continuous, with no sense of shifting between registers.

"From a dramatic point of view, after a touch of tentativeness at the outset, her interpretation was discerning, sympathetic and convincing, distinct in personality. A few details remain to be worked out, but this was a persuasive impersonation which merited the fervent applause which the soprano from Atlanta received.

MISS MATTIWILDA DOBBS

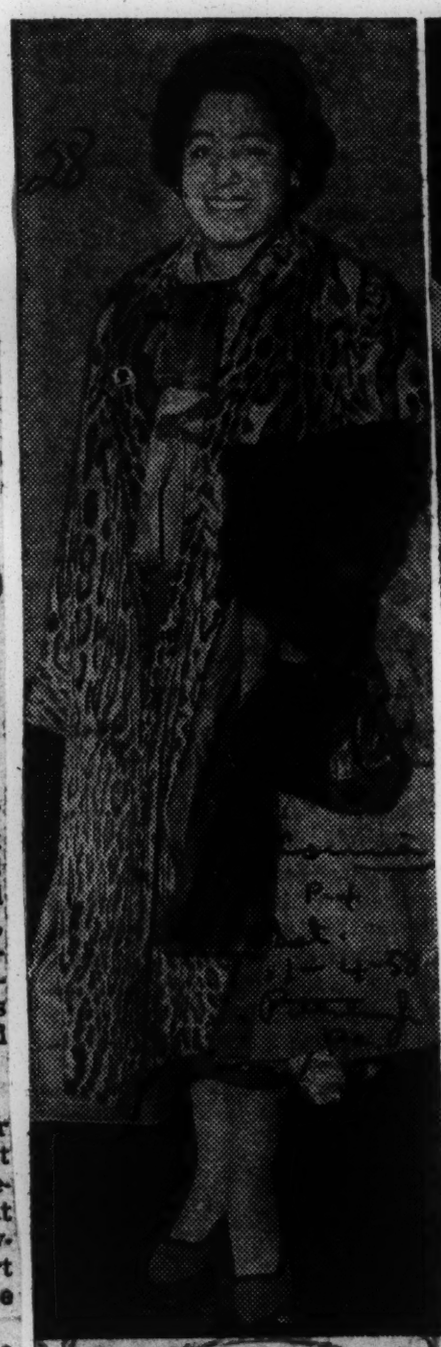
Mattiwilda Marries Columnist

NEW YORK — Mattiwilda Dobbs, Atlanta-born coloratura soprano of the Metropolitan Opera, was married Dec. 23, to Bengt Janzon, director of public relations at the Royal Opera, Stockholm, and a well-known Scandinavian columnist.

The ceremony, attended only by members of the families, took place at Grace Congregational Church, 310 West 139th St., and was performed by two ministers, Dr. Herbert King of Grace Congregational, and Pastor J. Theodore Lindquist of the Gustavus Adolphus Church, 151 East 22nd St.

MISS DOBBS, who sang her first "Lucia di Lammermoor" at the Metropolitan Saturday evening (Dec. 21), will perform at Stockholm's Royal Opera following her Metropolitan and concert commitments, returning to the United States next fall.

Miss Dobbs' first husband, a Spanish newspaperman, died several months ago.



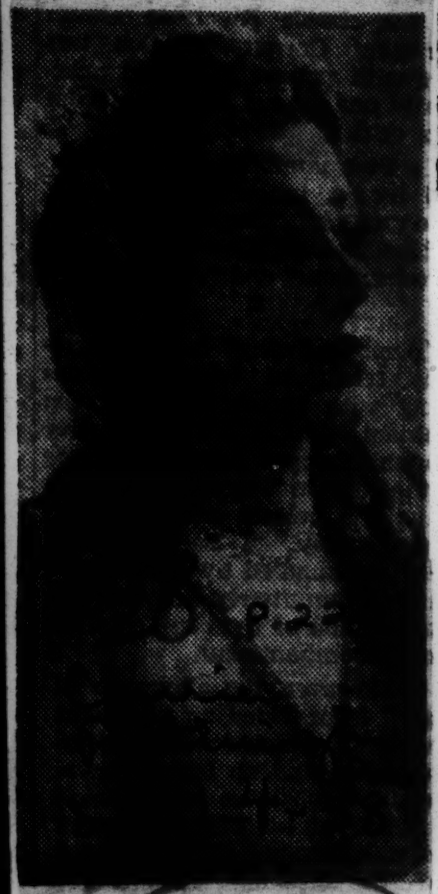
MATTIWILDA DOBBS
. . . her second mate

BENGT JANZON

Atlanta Songbird Takes Seven Curtain Calls

Mattiwilda Dobbs Captivates Metropolitan First Nighters

NEW YORK — Seven curtain calls were demanded of Mattiwilda Dobbs after her tremendous opening performance in the Met



MATTIWILDA DOBBS
. . . for Lucia seven calls

ropolitan opera's "Lucia di Lammermoor."

She sang the title role of "Lucia."

It marked the second year in a row that the Atlanta songbird had captivated her Metropolitan audience. Last year, she had come to their attention with a tremendous "Gilda" in the production of "Rigolette."

This year, Miss Dobbs sang her new role of "Lucia" with such depth and assurance that she evoked tremendous enthusiasm from the first nighters.

IN THE garden scene, after Miss Dobbs had sung the famous aria of "Lucia," she received a great wave of applause. This was followed later by a tremendous response to her efforts

the "mad scene," both during the act and afterwards.

New York critics have been quick to rave over the substance of the Dobbs' voice which is well on the way toward becoming a permanent part of the operatic scene at the Metropolitan.

"Lucia" was Miss Dobbs' second major undertaking in the Metropolitan and by the response of audience and critics alike, it will not be her last.

Mattiwilda Dobbs Triumphs At Her Performance Of Lucia' At The 'Met'

By CARL DIXON

NEW YORK — (ANP) — Saturday, December 21, was not only an important date in the life of Mattiwilda Dobbs, gifted Negro coloratura soprano, but in the musical history of the race at large, for it marked the first time that the Metropolitan Opera Association, the most renowned in all America, has presented a Negro operatic female singer in a principle role, that of Lucia in Gaetano Donizetti's Lucia di Lammermoore.

TRIUMPHS IN ROLE

This event illustrates so plainly the old adage of how finely the gods grind, but yet so slowly. For quite a period of years we have seen in America the inevitable climb of deserving Negro operatic singers to operatic heights; Caterina Jarboro at the old Hippodrome in Aida; Camilla Williams as Madam Butterfly at the New York City Opera; Marian Anderson, Robert McFerrin (the first male) and Mattiwilda Dobbs in Un Ballo in Maschera, Aida and Rigeletto, respectively.

On this occasion Miss Dobbs enjoyed a greater triumph than on the occasion of her debut there last season.

Miss Dobbs' voice is not overly large, but charming. And as this reviewer has remarked before, it has endurance. Since her appearance as Gilda in Rigeletto, she exhibits a greater nuance in vocal phrasing, and her acting, because of the contract between daughter and lover, is much more flexible and exciting. In the long scene where she portrays her mental illness, she achieved two distinct high E's above the staff.

That was it! The audience demanded something like seven curtain calls, with her emerging ALONE.

One of the few oldest grand operas in today's operatic repertoire (written in 1835 when Donizetti was 38), one at once can appreciate it as a great masterpiece, not alone because of its lyric side, but by virtue of the richness and grandeur of the orchestration thruout, from the beautiful opening overture to the end.

Miss Dobbs back to Met

NEW YORK — Mattiwilda Dobbs returns to the Metropolitan Opera House on Monday, for her second performance of the season.

Miss Dobbs, who appears destined to be the busiest tan opera star of the years, will sing the lead in the celebrated "Lucia de Lammermoor." The talented, Georgia - born artist sang the part at the Met on December 21.

On that occasion, Miss Dobbs won high praise from the art critics of the city, no one of whom could find fault with her.

She is slated for still another "Lucia" performance on Jan. 31, at the Met.

MATTIWILDA DOBBS

28 1958

MATTIWILDA DOBBS

Afro-American p. 15

LUSH OPERA PACT—Metropolitan Opera director Rudolph Bing announced last week that the company has closed a contract with singer Mattiwilda Dobbs to do two performances during the current season. The director did not say, however, which they would be.

28 1958

MATTIWILDA DOBBS

Mattiwalda Dobbs Scores As 'Lucia' In Metropolitan Opera Presentation

BY A. E. WHITE

NEW YORK — (ANP) — Mattawilda Dobbs scored the most memorable triumph of her musical career last Saturday night at the Metropolitan opera.

The brilliantly endowed coloratura from Atlanta, entrusted with the taxing role of "Lucia" in the florid Italian opera "Lucia di Lammamour," had a packed house cheering wildly and applauding thunderously as the diva climaxed a most unusual night with the most thrilling "Mad Scene" since the halcyon days of Galli-Curci and Lily Pons. Nine curtain calls were demanded by the seat holders, all solo, after Dobbs' final notes had subsided.

To present this old standby — which at the same time, is a real show-piece—the Met gave Miss Dobbs the brilliant tenor, Richard Tucker, in the title role of Eduardo, madly in love with Lucia.

Will Get Even Better

Their duet in the first act was almost as memorable as Miss Dobbs' spectacular "Mad Scene" and in the fabulous sextet, Dobbs' thrilling soprano soared above the combined efforts of her fellow singers.

However, speaking of the young Atlantan's triumph, one writer said it is understandable that Miss Dobbs will improve with each singing of "Lucia." Her coloratura has warmth and power — placing her at the very apex of the new voices that have arisen in the past few years.

Scoring heavily at every appearance in New York, Miss Dobbs was a sensation three years ago with the Little Orchestra Society when she sang the role of Zerbinatta in Ariandne auf Naxes — a piece seldom done until the Little Orchestra director saw the possibilities. That night, Miss Dobbs, practically unknown to the major musical audience of New York, walked off with accolades from even her associates.

See Stardom for Singer

Next week, she sings the same role with the same group — however, the demands for tickets for the performance has been so great, the Little Orchestra concert has been booked into cavernous Carnegie Hall.

Saturday night was not Miss Dobbs' debut with the Metropolitan — she was presented last season, but not in "Lucia." However, the young woman with European triumphs to her credit bids fair to become the outstanding coloratura of the day.

Miss Dobbs, Opera Star At Morehouse College Today

Metropolitan Opera star Mattiwilda Dobbs will sing at Morehouse College at 4:30 p. m. today.

A native Atlantan and a world coloarture soprano, Miss Dobbs was catapulted to international recognition by winning First Prize in the Geneva competition. In the short space of three years, she established a brilliant concert and operatic career in Europe before returning to America in 1954.

She bowed at the famed opera house as Gilda in "Rigoletto," and has appeared this season in "Lucia di Lammermoor."

Miss Dobbs is a star of the Royal Opera, Convent Garden, London, and La Scala, Milan, and for three successive seasons has been a featured attraction at the Glyndebourne Festival.

In the summer of 1956 she sang both the Queen of the Night in "The Magic Flute," and Constanza in "The Abduction from the Seraglio" at Glyndebourne.

Music

Duke Ellington Cools Off the Stadium

By LOUIS BIANCOLLI

It speaks well for the power of Duke Ellington that, despite a light drizzle and the threat of more, close to 10,000 followers came to bear him at the Stadium last night.

It was quite a gay family reunion. The Duke was in genial and festive form. Numbers were introduced with witty comments and bantering asides, and the crowd laughed, cheered, swayed, and settled blithely in the designated groove.

As usual, the Duke was everywhere and everything—at the keyboard running off frenzied staccatos or lazy legatos; at the "mike" presenting soloists and numbers, and all over the stage signaling beats and throwing curves as the band played on.

He was always the shrewd musician, the crisp commentator, and the perfect host. At one point he had the audience snapping its fingers in unison. "Never snap your fingers on the beat," he cautioned. "It's considered aggressive."

Good Showman.

When the crowd finally was doing it right, he called out, "That's it: hold it—because this is intermission." The lights went on to a roar of laughter. The man is a good showman.

But showmanship was only a small part of the evening's appeal. There was much striking music—coiling, snarling, gasping, languidly fading into the night. Trumpets reached for high notes like prima donnas, and held them just as long.

A slim blond youth in a checkered sports jacket was introduced as "Gerry Mulligan, one of the truly greats of jazz." Mr. Mulligan proceeded to prove the allegation by some incredible virtuosity on the baritone saxophone.

Surrounding him were a trumpet, a bass, and drums. Together they plunged into a fascinating spiral of coloratura embroidery that had a logic of its own. They were like gifted improvisers in a huddled trance.

The Duke's Own.

Much of it was the Duke's own music, and all of it bore magnificent titles from all sources except the Greek tragedians. The Duke was swinging Shakespeare last night. Give him time. Next year it may be Sophocles.

A good deal of it, to my rectangular ears, was very close to noise. But only when the boys seemed determined to blast the raincloud out of the sky. There was playing of high ingenuity all through the session.

A new piece, "El Gato," found four trumpeters turning the pages of the music with their feet. The only place available for it was the floor. "They are using the music," apologized the Duke, "but that won't interfere with the playing."

It was a hot night in a cool Stadium.

EARLY AND CURRENT DUKE ELLINGTON

By JOHN S. WILSON

Of the three currently active elder statesmen of jazz who have been appearing regularly before the public for more than thirty years—Louis Armstrong, Coleman Hawkins and Duke Ellington—only Mr. Ellington has developed a body of music that is identifiable as his own.

Mr. Armstrong and Mr. Hawkins are superb soloists and bring a highly personal interpretation to their performances. Mr. Ellington's creativity, however, lies less in his solo performances (although he is a more able soloist than he is sometimes credited with being) than it does in his composing, arranging and, particularly, the leadership of his orchestra. Mr. Armstrong and Mr. Hawkins are major figures of the jazz world, but Mr. Ellington has created an entire principality of his own within the world of jazz.

Two extremes of the territory that Mr. Ellington encompasses appear on a pair of newly released disks, **Duke Ellington at the Cotton Club** (Camden) and **The Cosmic Scene** (Columbia). The first covers a two-year period, 1929 to 1931, when the early Ellington style had taken shape and when all the major stars of his pre-World War II band, except Rex Stewart, Ben Webster and Jimmy Blanton had joined the Duke. This was a tremendously exciting band—virile, exultant and swaggeringly individual.

Ellingtonia

The selections on this disk catch the Ellington band at one of its greatest periods, surpassed only (possibly) by the band of 1940-41. They are by now classics of the early Ellington repertory—"Cotton Club Stomp," "Ring Dem Bells," "Saratoga Swing," "Hot Feet," "Jungle Nights in Harlem," "Stevedore Stomp" (identified on the disk as "Stevedore Jump") and "Creole Rhapsody." Mr. Ellington's first extended composition (recorded in 1931) which sounds particularly impressive today when it is considered in relation to the many extended jazz works that have been written since then by Mr. Ellington and others. This is an important and fascinating collection of Ellingtonia that should be in any adequately balanced jazz library.

"The Cosmic Scene" is attributed to Mr. Ellington's Spacemen, a nine-man group from his current band. It is the first Ellington LP release in some time that harks back, in spirit, to the loose, swinging qualities of the early band heard on the Camden disk. However, the tone of these performances seems to stem less from Mr. Ellington than from his sidemen who are now mostly products of the modern jazz era. The result is light and lively modern small-group jazz, especially so when Clark Terry, trumpeter, is puttering through his perky solos and is an impressive staking out of the farther reaches of the territory Mr. Ellington has covered since his Cotton Club days.

Evans' Return

Mr. Ellington is almost unique in jazz for the manner in which he has made his orchestra his major instrument. One other composer-conductor who is showing a strong talent for this is the increasingly impressive Gil Evans. Mr. Evans wrote some unusual jazz-based arrangements for Claude Thornhill's band in the late Forties ("The Thornhill Sound" on Harmony) and contributed several pieces to the Miles Davis sessions of 1949 and 1950 that are now looked on as the foundation of "cool" jazz ("The Birth of Cool" on Capitol). After several years away from jazz, Mr. Evans returned recently to provide Mr. Davis with provocative big-band accompaniment on "Miles Ahead" (Columbia) and to lead a group of his own on "Gil Evans and Ten" (Prestige).

But Mr. Evans' most interesting work so far is on **New Bottle, Old Wine** (World Pacific). On this disk he has undertaken to orchestrate in his own personal manner a group of very familiar jazz tunes that run, chronologically, from W. C. Handy and Jelly Roll Morton to Charlie Parker and Thelonious Monk. He has been particularly successful with the pieces from the earlier days of jazz, for he manages to retain their original flavor even while giving them typical Evans accents. The featured soloist throughout the disk is the alto saxophonist, Julian Adderley, a definitely "hot" performer who fits admirably into Mr. Evans' essentially "cool" concepts and does especially wondrous things with Jelly Roll Morton's "King Porter Stomp."

Still another arranger-conductor, Johnny Richards, is building a promising repertory of big-band jazz. Mr. Richards has frequently contributed arrangements to Stan Kenton's orchestra and he has an unmistakable affection for the blast and blare that Mr. Kenton has often employed.

For his own band, Mr. Richards is more apt to use big sounds to effective purpose rather than as an end in themselves and on his latest disk, **Experiments in Sound** (Capitol), there is a strong emphasis on delicacy of shading and a warmly melodic feeling. The performances are clear and crisp, as those conducted by Mr. Richards almost invariably are, but one still misses the relaxed swinging ease that seems to be built into the work of Mr. Ellington and Mr. Evans.

Pete Rugolo, who served as Mr. Kenton's chief arranger for several years, has produced a set of big-band performances built around drummer Shelly Manne, abetted from time to time by fellow drummers Mel Lewis and Larry Bunker in addition to Jack Costanzo's bongos—**Percussion at Work** (EmArcy). Four of the nine selections were originally written by Mr. Rugolo for the Kenton band and were played at that time by Mr. Manne and Mr. Costanzo.

Virtuoso Drummer

Since Mr. Manne has developed into one of the distinctly superior virtuoso drummers in jazz in the decade since Mr. Kenton recorded these pieces, it is only natural that they should come out with a shade more finesse in Mr. Rugolo's current re-creations. Despite the emphasis on percussion, Mr. Rugolo has built these selections on a sturdy instrumental framework which is highlighted by some of the versatile André Previn's strongest recorded performances as a jazz pianist.

Another Kenton alumnus trumpeter Maynard Ferguson is now leading a band that has inherited much of the Kentonian clamor without picking up any of Mr. Kenton's dramatic flair. The blast delivered by Mr. Ferguson's band at the Newport Jazz Festival last summer is reproduced on **A Message From Newport** (Roulette). Meanwhile, back at the source Mr. Kenton's most recent disk appearance is devoted to **The Ballad Style of Stan Kenton** (Capitol), an unexpectedly warm and rich set of performances in which Mr. Kenton's contemplative piano is set against some pleasantly languorous ensembles.

JELLY ROLL MORTON'S NEW ORLEANS MEMORIES (Commodore), has recently been made available again after having been out of print for several years. These were among the last recordings Mr. Morton made, and at least two of the selections — "Mamie's Blues" and "Winin' Boy Blues"—are

masterpieces of a quiet introspective type of blues singing that is at the very opposite pole from the lusty style of Ma Rainey, Bessie Smith and their followers.

MUSIC BOOKSHELF

THE STUDY OF FUGUE, by Alfred Mann, 314 pages. New Brunswick: Rutgers University Press.

A history of fugal theory, including texts and music of the classical treatises.

JAZZ MAESTRO-COMPOSER—Duke Ellington, heard in music of his 1929-31 period and today on a pair of disks

Music: Duke Ellington

Joins Mulligan Group for Jazz at Stadium

By JOHN S. WILSON

DESPITE a moist and threatening sky, there were 9,500 persons in Lewisohn Stadium Thursday to hear the second jazz program in this season's Stadium Concerts series. The attractions were Duke Ellington and his orchestra and the Gerry Mulligan Quartet.

This was the first year that the Stadium concerts have offered two jazz programs in one season. Jazz was introduced to the series three years ago, when Louis Armstrong made his debut at the Stadium.

Mr. Ellington offered one novelty Thursday in a program otherwise made up of familiar material. This was a two-part composition, "Royal Grand Batterie," by Mr. Ellington and his chief arranger, Billy Strayhorn. Eight percussionists, mostly from the Philharmonic, were teamed with Mr. Ellington's orchestra.

The percussionists included Chauncey Morehouse, a highly regarded drummer with various jazz groups in the Nineteen Thirties who has not been heard in a jazz context in many years.

Neither of the two sections of "Royal Grand Batterie"—one in a slow, blues-like mood, the other contrastingly bright in spirit—is likely to find a place with Mr. Ellington's more memorable work. But as brief, attractive novelties they are worth-while additions to his repertory.

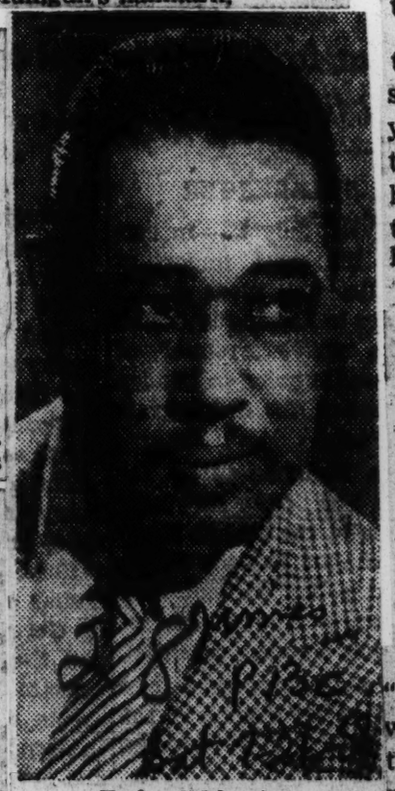
The blues section, in particular, is colored by the easy languor that is one of Mr. Ellington's more attractive qualities as a composer, a quality that was skillfully projected by the deft work of Mr. Morehouse and his fellow tympanists. It is likely, however, that "Royal Grand Batterie" will be one of the more rarely heard Ellington works, since he will not often be in a position to obtain the services of eight such percussionists as he had Thursday.

•

In other respects, Mr. Ellington offered a capable presentation of his customary concert programing. He gave his sidemen ample opportunity to be heard in their varied specialties and included brief sections from his most recent long works, "Such Sweet Thunder" and "A Drum Is a Woman."

Mr. Mulligan's quartet, made up of Art Farmer, trumpet, Bill Crow, bass, Dave Bailey, drums, and Mr. Mulligan, baritone saxophone, made only a brief appearance, playing three selections. This group lacks the cohesiveness of Mr. Mulligan's last quartet, in which his saxophone rubbed interestingly against the rough, grainy valve trombone of Bob Brookmeyer.

Mr. Farmer, who has replaced Mr. Brookmeyer, is an excellent trumpeter, with a light and lyric style, but his playing has little kinship with that of Mr. Mulligan. Even so, the quartet occasionally managed to create the dark, stomping zest that is Mr. Mulligan's hallmark.



Duke Ellington

'She Was Very Kind'

Duke 'Thrilled' by Queen

LONDON—So thrilled was Duke Ellington following his introduction to Queen Elizabeth here last week, that he is going to write "a very special composition" for her.

The Queen, apparently no less thrilled herself replied: "Would you do that? I'd be delighted if you did."

The Duke conceived the idea upon being presented to the Queen in a big civic reception at the end of the Leeds Music Festival over the week-end.

Smiling at the delighted Duke, the Queen remarked "I was so sorry I couldn't come to any of your concerts. But my husband tells me he thoroughly enjoyed himself when he listened to you this afternoon. So I hope I shall have an opportunity myself soon."

Ellington was guided through the tricky ways of royal protocol by the Queen's jazz-addict cousin, Gerald Lascelles. Eyewitnesses said he was too overjoyed to contain himself, and his face was wreathed in a continuous smile.

A day after the meeting the Duke was still animated, according to reports, and declared "I still can't quite collect myself and believe that it all happened."

CONTINUING, Duke declared: "But this I do remember. I talked with your Queen a long time and there was nothing greater. She was very wonderful, very sage. She makes you feel right at home and comfortable.

"It was like being in a modest cottage parlor, not a big reception. She was very kind." Having dedicated one composition, "Princess Blue," to Princess Margaret, Duke concluded, saying, "Writing the royal suite will not take me too long—once I've begun."

He said he would spend a long time thinking about what he would write.

Queen Elizabeth shakes hands with Duke Ellington following his brilliant London performance.

Duke Ellington's Ork Triumphs In Berlin Concert

BERLIN — Duke Ellington and his band, a huge favorite over here attracted a huge jam for his first Berlin appearance in many seasons.

The concert had been a sellout long before Ellington arrived. In fact it was popular demand requests that netted the booking. Ellington was slated for Europe but his stops did not include this city originally. However when news of his coming to this side of the ocean reached Germany lovers of the Ellington type of music got busy. With cards, telephone calls and other means of communication to agents here they insisted that Berlin be included in the Ellington appearances in Europe.

The concert was a typical Ellington starrer. His renditions of oldies and new tunes brought the audience to its feet on numerous occasions. Applause was tremendous and at the end of each group the patrons pleaded for more. It was a case of "Mr. Jungle Rhythm" having trouble leaving the bandstand after each session.

The Duke answered the encores with some piano specialties and some solo numbers by his side men. The sax numbers were especially popular with the audience who remembered such artists as Harry Carney and Johnny Hodges from their past visits here.

It's A New 'First' For Duke In His 33rd Year On Wax

NEW YORK — Duke Ellington, a man of many "firsts" has set a new one with his new recording of "My Heart, My Mind, My Everything."

The record marks Duke's 33rd year as a record artist.

DURING THIS period he had recorded over 1250 compositions and has written over 500 on his own. Duke's first recording, released in 1925, was "I'm Gonna Hang Around My Sugar" which is backed with "Trombone Blues." This record, on the collectors' market is invaluable.

Incidently, his first composition that ganied any note was penned during the early 1920's. It was "Soda Fountain Rag."

NOW FIRMLY entrenched as an artist and composer, Duke reflects on a lifetime of good music. Men who have been members of his bands are artists in their own rights and some of America's most memorable music has sprung from the talented pen and brain of Edward "Duke" Ellington.

Even though Duke, a native of Washington, started taking music lessons from his talented mother at the age of 7, he had decided to make his career that of a painter, and had received enough distinction as a brush-wielder while in high school to be offered a scholarship to Pratt Institute. But music was "it" and Duke found himself playing at the Poodle Dog Cafe and penning his "Soda Fountain Rag."

• • •

DUKE GOT HIS first taste of New York with the Wilbur Sweatman band and immediately got himself fired by putting in his own improvisations. Later Duke and some of his Washington pals went back to New York at the behest of the late Fats Waller. But there were promises and no jobs.

DUKE ELLINGTON
He's "The Most"

Ada "Bricktop" Smith looked the situation over and got Duke's boys a job at Barron's place in Harlem. From there the band moved to the Hollywood Cafe on Broadway at 49th street, a little later the band moved into the Plantation club and then—as luck would have it—moved into the Cotton Club as a replacement for King Oliver's group.

• • •

THAT WAS "IT."

From that time on, the name of Duke Ellington was high in music circles. That great move to the Cotton club, incidently came in 1927, just 31 years ago.

• • •

SOME OF THE sidemen with Duke Ellington's band are legend in music. Behind Duke have been such stars as Sonny Greer, Toby Wardwick, Elmer Snowden, Arthur Whetsel, Freddie Guy, Charlie Irvis, Bubber Miley, Cootie Williams, "Tricky Sam" Nanton, Ray Nance, Harry Carney, Barney Bigard, Johnny Hodges, Freddy Jenkins, Lawrence Brown, Juan Tizol, and many others.

Duke's tunes? They are many. Included among the best known are Black and Tan Fantasy, In A Sentimental Mood, Sophisticated Lady, Creole Love Call, All God's Chillun Got Rhythm, Don't Mean a Thing If You Ain't Got That Swing, Got It Bad and That Ain't Good, in My Solitude, Shiek of Araby, Mood Indigo and hundreds more.

Plans are being made for special Duke Ellington commemorative events on radio and TV with disc jocks scheduled to play Ellington compositions continuously. One thing about it. It will not become tiresome.

New Ellington release called career milestone

NEW YORK — Release of Duke Ellington's new Columbia disk "My Heart, My Mind, My Everything," is a port of milestone in the career of the fabled composer.

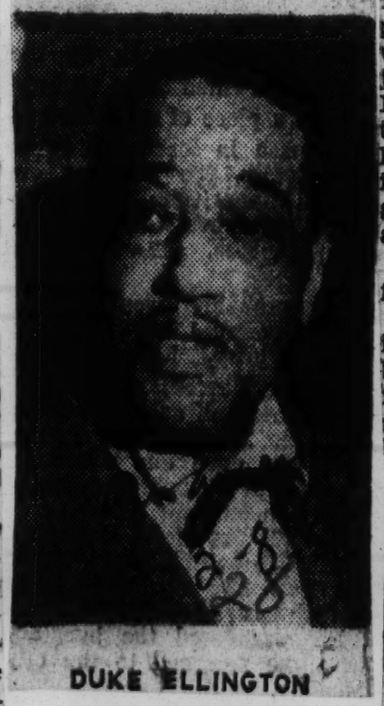
It is one of the few tunes for which he has written both the words and the music, and it marks his 33rd year as a record artist.

DURING this period Ellington has recorded over 1,250 compositions. And has written over 500 compositions. His first composition, in the early 1920's, was "Soda Fountain Rag."

His first recording, released in 1925 on the Perfect label, was "I'm Gonna Hang Around My Sugar," backed with "Trombone Blues."

IN HIS 33 years as a recording artist, Ellington has survived many fads and trends from the Mickey Mouse bands of the 1920's to current rock and roll; and he has become a symbol for Amrecian jazz all over the world — with his disks available from Hong Kong to Chicago.

Howard S. Richmond, who publishes "My Heart" in his Cromwell firm is setting a number of commemorative Ellington programs on radio and TV segs.



DUKE ELLINGTON

Art Buchwald From Paris

Duke Ellington And His Jazz

The Duke of Ellington was in town this week for a series of concerts. The French audience didn't like his version of "Autumn Leaves."

"If that's the way the cats want it," the Duke said, slicing into a large steak in his hotel room, "I won't play 'Autumn Leaves.' There are some people that wanted me to play nothing but jazz. I don't know what jazz is. It's just a commercial word to me. I played 'Autumn Leaves' at the Apollo Theater in Harlem, and that's the greatest barometer of music anywhere. They loved it."

Buchwald

The Duke is over in Europe for three weeks for a tour.

"I got the highest paid, steadiest working orchestra in show business," he said. "We work fifty-two weeks a year. They get the money and I get the kicks."

Although the Duke travels constantly, he refuses to fly and has a rider in his contract saying he doesn't have to fly.

"It happened ten years ago," he said. "I was looking out of the window of a plane and couldn't see the wings. I said to myself, 'Man, what am I doing up here?' I figure I work very hard all the time and the least I can be is nice to myself. There is no reason under heaven and earth why I should distress myself unnecessarily. So I gave up flying. I hear on these new planes you can see the wings, but I'm too old to start going back to flying again."

• • •

The Duke's been playing for more than thirty years. For this reason his audience is made up of three generations of fans, all of whom seem to prefer the music of their era.

"Some want Dixieland, others want the music to be cool, still others want me to sit around playing 'Mood Indigo.' We give them everything. I don't care what I play. All I'm interested in is communication. We want every one to come to the party. When they grunt, you know they're communicating."

Amusements

NIGHT LIFE

Duke Ellington Band to Play For Princess

By George Bourke
Herald Amusement Editor

WONDER if the public address system of paging might not be on the way out at hotels. At the Hague Hotel in Rotterdam guests are given a pencil-like radio receiver which clips into the pocket. A beep sounds when a call is on, the guest then pushes a button on the "pencil" and hears his message. But he can't talk back . . . **Louella Parsons** will be coming to you with her Hollywood news for a spell yet, her syndicate just extended her contract until 196[illegible]

Stratford Drama Festival directors are extending themselves in an effort to make **Princess Margaret** feel at home during her upcoming visit to the Toronto shrine of **Shakespeare's** works. A reputed bop enthusiast, the Princess will not have to be satisfied with the Bard's "A Winter's Tale," which will be current then. **Duke Ellington** has been engaged to play —and will also whip up a composition dedicated to the princess!

Princess Margaret ... *guest*

Ellington, in a word, is grand

BALTIMORE

By **BAKER E. MORTEN**

Maestro Duke Ellington and his band fresh from a European tour, gave the potent, scintillating performance so commonly associated with his name upon arriving here Tuesday night.

With the likes of alto men like Johnny Hodges and Julian "Cannonball" Adderly, plus Paul Gonsalves, Ray Nance, Clark Terry and Cat Anderson, Duke was flawless in execution and craftsmanship.

A receptive Lucky Number Night Club audience with ears attentive to the bevy of tunes peculiar to Duke alone, watched the parade of named artists within the band step forward to present themselves musically.

* * *

EVEN ELLINGTON, who is still looking for his first vacation in 30 years, relaxed every now and then at the piano to study his charges, so brilliantly did they perform both individually and collectively.

Johnny Hodges, fondly called "Rabbit," rolled back the years with his solo rendition of "Jeep's Blues," after "Cannonball," a replacement for Harry Carney, had blended some modern jazz in the affair.

Trumpeteer Clark Terry, blowing a flugle horn, rifled his way superbly through an uptempo figment of Duke's imagination and then bowed to Ray Nance, another trumpet man.

Nance, working on Duke's "Madame Zajj" which turned around spells something close to jazz, gave a swell account of himself also.

* * *

HE THEN turned to violin on "C Jam Blues," after Paul Gonsalves' big tenor horn had spoken. Jimmy Hamilton, another tenor man, blew a soulful rendition of "Tenderly" on clarinet patterned unmistakably in Ellington fashion.

Trombonist Quinton Jackson did a growling, muted arrangement of a jazz piece that closely followed the full band version of Duke's immortal "Black and Tan Fantasy" and "Creole Love Song."

Cat Anderson's high range trumpet succeeded in nearly breaking the sound barrier after Duke drew yeoman ovation for his theme song, "Take the A Train."

Vocalist Ozzie Bailey did a couple of tunes from the Ellington composition, "Drum is a Woman" and "Mood Indigo" wrapped up the first set.

* * *

EDWARD (DUKE) Ellington is not one for placing jazz in categories. He says:

"What we call jazz lost its identity long ago. There are now serious composers attempting jazz and jazz composers attempting serious music."

The Duke added:

"Music is without category. Jazz, as a commercial word, has increased audiences almost everywhere. If people want to listen to music as jazz, it's fine."

Duke said Cannonball Adderly replaced Harry Carney in the band this week due to illness in Carney's family.

At the same time he disclosed that his son, Mercer Ellington, also a musician, is ill in the hospital.

* * *

CHANGING THE subject, Duke smiled. "we've got Cannonball with the band this week. Our replacements are even tops."

Asked how many performances he's played in the past 30 years, Duke laughed and declared:

"You figure it up. I've played just about every day for the past 30 years." He added:

"I've never had a vacation in my life. Anytime I ever went anywhere, I was either playing or looking for work."

Hodges, who left Ellington for a while, said the band had just returned from Germany. He said he recorded an album of Gershwin tunes with strings while abroad that is soon to be released.

* * *

IN ADDITION to the artists already mentioned, others in Duke's 16-piece band are John Sanders and Britt Woomdan, trombones; Harold Baker, trumpet; **Russell Procope, alto sax; Sam Woodyard, drums, Jimmy Woode, bass and Lil Greenwood, vocalist.**

Duke will play Sunday for a party staged by employees of the AFRO, affiliated with Local 111, United Paper Workers. The cocktail party hours are from 5 to 9 p.m.

Duke gets bid from Princess

STRATFORD, Ont. — Duke Ellington and his 17-piece jazz band supplied the music for a special ball in honor of Princess Margaret of Great Britain here Friday evening.

The invitation to perform at the ball given in honor of the Princess, was extended to the Duke by Meg herself. She has long been a devotee of jazz and an admirer of Ellington.

THE PRINCESS was in this city for a performance of "A Winter's Tale." On learning that she was to be guest of honor at a ball to which 600 special guests had been invited, the Queen's sister requested that Ellington and his group supply the music.

In order to accept, Duke had to rush to Stratford from Toronto by car. Earlier in the evening, he and his quintet had appeared on a Canadian television program emanating from Toronto.

At the ball, Ellington played his tone poem, "The Princess Blues," written for and dedicated to Her Royal Highness.

Erroll Garner's Piano, Fame Hit French Jackpot

PARIS, France — (ANP) — Erroll Garner is the recipient of a "Grand Prix du Disque" in Paris for his new Columbia album released in the French capitol. The trophy was presented to him last week by the President of the French National Assembly, Andre Le Troquer, at a special Awards Luncheon of the French Academic du Disque, at which composer Darius Milhaud presided.

The Grand Prix du Disque, which is the equivalent of our Academy Awards, is Garner's second such award from France. During the presentation festivities, Garner's prize album was buried in a time capsule for 100 years, at the Comedie Francaise, which is the French National Theater.

Garner also is scheduled to be feted, while in Paris, for winning the DOWN BEAT READERS POLL for 1957, and the DOWN BEAT WORLD CRITICS POLL, for 1957.

Columbia Records in this country has launched a SALUTE TO GARNER, in honor of his many achievements, and have issued Garner's recording of his own composition, MISTY, to herald the special tribute.

Erroll Garner's U. S. Award Sent To Star Abroad

By E. A. WIGGINS

PARIS — Down Beat's 1957-58 "Oscar," for the most outstanding instrumentalist of the year, was won by the gifted pianist, Erroll Garner, recording Artist for PHILIPS, currently touring Europe.

The award, sent here from America, was presented to "The World's Greatest Pianist last Friday evening at the Olympia by two French "Stars:" Lovely Danielle Darrieux, (Film), and "Patachou," (Stage), who recently returned to Paris from the States.

The presentation ceremony was organized by PHILIPS' Paris Agency and Public Relations Dept. with the coope on of Monsieur Bruno Cocoati General Manager of the Olympia Theatre.

A great number of "celebrities" of the stage, screen, and music world, were present for the celebration, including, Claude Bolling, Michel Legrand, Art Simmons, "Mouloudji," and Anny Gould.

We were alone in his dressing room when Mr. Garner added: "Tell them I'll do my best to justify their high opinion of me." And concluded by saying: "The nice thing about receiving an award in France is that you get a lot of kisses along with it."

Erroll Garner Jams in Paris

PARIS—The success of pianist Erroll Garner at the Olympia Theatre here is being credited with setting the Gaelic population on the right road as far as understanding the difference between "rock 'n' roll" and "jazz."

The Parisian youngsters were rapt admirers of Garner's fancy pianistics and it is anticipated that fellow-American jazz performers will benefit by being offered similar opportunities to stay for several week-long stints instead of the previously offered one-night stands.

Garner added laurels to his already well-stocked trophy case here by winning an award from the Academie Des Disques.

Garner primed for Chi date

CHICAGO — Erroll Garner will open a two-week engagement at the Bluenote on Wednesday, April 2. This is Garner's first Chicago date since his European tour.

During recent months the celebrated pianist has won honors throughout the world, including the French Grand Prix du Disque, and the Metronome, Downbeat, and Playboy readers polls for 1957.

Garner's newest album on Columbia, is titled Soliloquy, marks the pianist's first solo efforts for the label since 1951. The new album includes several great standards, plus two of his own compositions.

Errol Garner honored

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Erroll Garner Opens

The "hottest" jazz combo in the world - Erroll Garner and his Trio make one of their welcomed appearances at the Blue Note for a two week engagement.

Fresh from his tour of Europe, where he garnered fresh laurels from music fans on the Continent, Erroll returns to Chicago, a town that took to his distinctive piano stylings great early in his career.

Two new honors awarded him while abroad were the Grand Prix du Disque from France and the Fats Waller Prize from the Hot Club of France.

His album, "Concert By The Sea" continues to top the best seller lists with the vitality of a new hit release. Columbia Records presented a gold disc in honor of the first "million dollar album by a sold jazz instrumentalist."

Besides his club dates, such as his Blue Note booking, Garner finds time for concerts, recording dates and is currently working on a full-dress concert composition for his forthtcoming series of appearances with symphony orchestras throughout the country.

All of this isn't bad for this young man from Pittsburgh, who incidentally, still cannot read a note of music. That's why Erroll Garner is so thankful for the "gift" that was bestowed upon him.

Sam Donahue and his big band end their Blue Note stint Sunday.

Evening Sun Went Down...

Trumpet Blows Up Yonder For "Father Of The Blues"

(See Editorial, Page 8)

NEW YORK—(INS)—"The Daddy of the Blues" has seen his last "evening sun go down"—to quote one of the haunting phrases from the most famous of his many celebrated compositions. Totally blind W. C. (William Christopher) Handy looked at life straight and set it to indigo blue music that won lasting, world-wide fame for him.

Today, at 84, he is mourned. His death came just ten days before the scheduled New York premiere of a Hollywood-produced movie, "The W. C. Handy Story." Its stars include such great names as singers Nat "King" Cole and Pearl Bailey.

Handy, died early Saturday at Sydenham Hospital in New York at the age of 84.

The composer of "St. Louis Blues" and more than 60 other famous songs succumbed just five days after he entered the hospital for treatment of bronchial pneumonia and a uremia condition.

He lapsed into a coma Friday night and was put into an oxygen tent.

Present at his bedside were his second wife, Irma Louise; his son, William Jr.; daughter Katherine, Brother Charles, grandson William 3rd, and other close relatives.

THEY WERE summoned after the composer's physician reported Handy had taken a "sudden turn for the worse."

Handy gave America a new, realistic look at itself with more than 60 hymns, marches, and such songs as "Memphis Blues," "Beale Street Blues," and perhaps the most famous, "St. Louis Blues":

"St. Louis woman—with her diamond rings,
"Pulls that man around by her apron strings."

STREETS, SQUARES and theaters were named in honor of the composer and music publisher who was born at Florence, Ala., Nov. 16, 1873, just eight years after the Civil War.

Asked what launched his interest in music, he recalled one of his teachers back in Florence. "He was a member of the first graduating class at Fisk University, in Nashville, Tenn.," Handy recalled.

"His hobby was singing, and for eleven years in those school days music was an emphasized part of life."

HANDY WAS broke countless times, totally blind twice, in 1943 was nearly given up for dead after fracturing his skull falling from a subway platform in New York, and he suffered a stroke in 1952.

But despite adversity and despite fame and fortune, he never forgot his role as one of the nation's most honored Negro leaders.

In 1951, when he set up the W. C. Handy Foundation for the Blind, Inc., he said:

"FORTY-TWO years ago, for a political campaign, I wrote a song that appealed generally to my own people—'Memphis Blues.'

The music was Negroid but it caught the fancy of the South and later inspired 'St. Louis Blues.' Negroid music became part of American life, and as a result influenced the music of the world.

Asked once how he chose "St. Louis Blues" as the title of the ever-popular composition, he recalled the grindingly hard times of his earlier days in the Missouri city.

He often "hated to see that evening sun go down,' in the words of the song, because he knew he would be cold and hungry.

"THIS IS THE picture I have in my mind for the W. C. Handy Foundation—that what it does for my own people may add to the sum of all work for the blind and ultimately benefit all humanity."

"Memphis Blues" had been written as a campaign tune for E. H. Crump, who was running for mayor of Memphis. The song helped make Crump mayor and made Handy famous.

A SOFT-SPOKEN, gentleman of dignified bearing, Handy was the son and grandson of Methodist preachers. He had to run away from home to play musical instruments, which his religious father considered things of the Devil.

He joined a minstrel troupe, which went broke and left him to drift with his trumpet to other shows and hungry days and nights.

In St. Louis he slept in vacant lots and on the leavee holding the muddy Mississippi's waters and late in his life he said:

"I tried and tried all through the years to forget that first trip to St. Louis. But I never could, and I guess it was there I got to be a man."

HE BECAME a school teacher, bandmaster, and music teacher at A. and M. College, Normal, Ala. In 1907, he published his first song, a ballad called "In the Cotton Fields of Dixie."

On one of his band-playing jobs in Cleveland, Miss., Handy had heard a local trio play a strange kind of music. "'Haunting' was the word for it," he explained. "I couldn't get it for a while. Then suddenly I did. Right there a composer was born."

"Memphis Blues' was his first hit. By 1912 he had become a New York music publisher. (Handy Brothers Music Co., Inc., of 1650 Broadway, in the heart of Tinpan Alley).

William Christopher Handy, 1873-1958

HANDY WENT blind in the early 1920's, but he recovered long enough to fight his way out of financial difficulties before losing his sight again. His first wife bore him six children. She died in 1938.

His songs and publishing firm were earning him a comfortable living and he settled in suburban Yonders, N. Y., in a $50,000 English Tudor home.

For years his secretary, Miss Irma Louise Logan, had been his "eyes." He married her at age 80 in 1954. "We've met Presidents, mayors, and governors in all our travels," he said, "and always she has been my eyes."

Handy never stopped working at his publishing office or making his annual visit to Memphis.

In 1957, Yonkers honored him by renaming Minerva Place, "W. C. Handy Place." That same year a birthday party—he was 85—arranged by the American Society of Composers, Authors, and Publishers.

Among the guests were such greats of the theatrical world as Tallulah Bankhead, Oscar Hammerstein II and Pearl Bailey.

But Handy, confined to a wheel chair by a stroke suffered in 1952, held his own private party the day before.

He played his trumpet for his friends and told them, "I've written another composition. It's called, " 'They That Sow in Tears Shall Reap in Joy.' "

'Blues' Program Moves Into High

Negro Jaycees Take Over Sale Of Tickets

HEADLINERS TO APPEAR

By GEORGE SISLER

Memphis' program to honor a favorite son went into the ticket-sale stage yesterday when white and Negro groups teamed up to guarantee success for the upcoming W. C. Handy "Blues of Glory" pageant.

The Memphis Negro Junior Chamber of Commerce officially took charge of the sale of nearly 30,000 reserved-seat and general admission tickets to the spectacular scheduled for Sept. 1 at Crump Stadium.

Proceeds Go To Fund

Some 19,500 general admission tickets at $1 will be offered to the public, with about 8,500 reserved-seat ducats at $1.50 available on a first-come-first-served basis. All proceeds will go into the Handy Memorial Fund organized by white and Negro business, professional and civic groups to make possible the erection of a statue to the late "Father of the Blues."

A three-hour show is being built under the direction of Nat D. Williams of Radio Station WDIA. Included in the cast of entertainers are top-flight stars headlined in the famous "Starlite Revues" staged annually by WDIA. Rev. W. H. Brewster is organizing choir groups into a 100-voice chorus which will render the gospel songs composed by Professor Handy in his latter years.

Onzie Horn, Negro Jaycees president, is rounding into harmony an orchestra composed of the best musicians appearing at Memphis Negro night spots. Eighteen musicians will comprise the "Blues of Glory" orchestra, hailing from the Flamingo Room operated by Clifford Miller, Johnny Currie's Club Tropicana and Andrew Mitchell's Club Handy.

Trumpet To Be Heard

Featured on the show will be nationally-known singing star Mahalia Jackson and the Broadway songwriting team of Noble Sissle and Eubie Blake. A local star will give voice to Handy's famous golden trumpet when Luther Steinberg plays the late maestro's world-renowned blues on the horn Mrs. Handy is bringing to Memphis for the show. Famed Negro comedian Stepin Fetchit is another star of the pageant.

Tickets for the "Blues of Glory" pageant, co-sponsored by The Commercial Appeal and the Negro Jaycees, are on sale at Goldsmith's Central Box Office and Lansky Bros. Men's Shop at 126 Beale. Jaycees members also will sell tickets, with The Commercial Appeal listing purchasers of blocks of ducats.

28 1958

W.C. HANDY

Son of Ex-Slaves Made Popular Form of Music Like a 'Darky's Sorrow Song'

—Started With 'Memphis Blues'

W. C. Handy, composer of the jazz classic "St. Louis Blues," died before dawn yesterday at the age of 84. He had been in Sydenham Hospital in Harlem since Sunday with acute bronchial pneumonia.

Mr. Handy suffered a stroke three years ago. Since then he had been able to travel only in a wheelchair. With the exception of a few special occasions, he had been confined to his home at 19 Chester Drive, Yonkers.

At his bedside when Mr. Handy died were his wife, Mrs. Irma Louise Logan Handy, whom he married three years ago; two sons, William C. Handy Jr. and Wyer Handy; a daughter, Mrs. Katherine Lewis; a brother, Charles, and a grandson, William C. Handy 3d.

Mr. and Mrs. Handy had planned to fly to St. Louis on April 7 for the opening of the Paramount film "St. Louis Blues," a fictionalized biography of the composer, and featuring, of course, many of his blues songs. The film will open also in New York and other major cities on the same date.

In announcing Mr. Handy's death, radio stations throughout the country played "St. Louis Blues," "Memphis Blues," "Beale Street Blues" and other of his songs in tribute to him throughout the day.

Mr. Handy's last public appearance was on Nov. 17, 1957, at a birthday party for him in the Waldorf-Astoria Hotel. More than 800 actors, musicians and public personalities gathered in the Grand Ballroom to hail the "father of the blues."

President Eisenhower, Vice President Richard M. Nixon and Governor Harriman were among the notables who sent telegrams of congratulations. Mayor Wagner proclaimed "W. C. Handy Week" in New York.

Son of Freed Slaves

William Christopher Handy, son of emancipated slaves, rose from an Alabama log cabin to a Westchester mansion by capturing in song the melancholia of all loneliness and the sadness of his race.

Yet the composer of more than sixty other melodies, was outwardly cheerful, despite blindness during his later years.

Moon-faced and benign, with the deep chest of the trumpet player, the chunky composer was a bit of a philosopher. One day, in his eighties, he told school children how, in his youth, he had slept on cobblestones and Mississippi levees "and heard the roustabouts singing on the steamboats and it hung in my ears." He patted his trumpet and said:

"Life is something like this trumpet. If you don't put anything in it you don't get anything out. And that's the truth."

By then most of his friends were dead and, though the music for "I hate to see that evenin' sun go down" was still in most jazz repertoires, his blues style, so popular for thirty years, seemed to have yielded to new jazz fads.

This did not disturb Mr. Handy's good cheer.

"The Negroes," he said, "invented jazz, and the white folks made an industry out of it."

Wrote Campaign Song

In a sense politics started the "blues" in 1910. In that year Mr. Handy wrote a campaign song for Edward H. Crump that helped the "Boss" to become Mayor of Memphis. The song became more widely known than the Mayor after it was recorded in 1917 as "Memphis Blues," which described "that melancholy strain, that ever-haunting strain is like a darky's sorrow song."

Mr. Handy was born on Nov. 16, 1873, in Florence, Ala. His father and grandfather were Methodist preachers, pastors of the first Negro church in that community.

Describing his early childhood in his autobiography published in 1941 under the title "Father of the Blues," Mr. Handy recalled that his upbringing was rather more strict than that of most of his white contemporaries.

"With all their differences," he wrote, "most of my forebears had one thing in common: if they had any musical talent, it remained buried. My mother admitted a fondness for the guitar, but she could not play it because the church put a taboo on such instruments."

When a small boy, Mr. Handy saved enough money to buy a guitar of his own, but his father ordered him to trade it for a dictionary.

At 15 he graduated into a minstrel show from his school singing class, only to return home when the traveling show ran out of money.

Left Home With 20 Cents

His second venture from home, with 20 cents in his pocket, had as its goal the World's Fair in Chicago in 1893. The years following found him alternately employed, penniless, hungry and cold, and in St. Louis he reached his nadir.

"I have tried to forget that first sojourn in St. Louis," he once said. But he must never quite have obliterated it all from his memory, for out of the experience grew "St. Louis Blues." Written in 1914, it set the pattern for hundreds of blues songs.

Upon that melancholy, slow, minor-keyed composition a whole new school of popular music writing was based. From its simple, sobbing lyric of frustration grew scores of songs that later were to become the "torch numbers."

Mr. Handy's break into the theatre occurred at the turn of the century. Before that he had eked out his musical education at the Negro Agricultural and Mechanical College near Huntsville, Ala. From this time on he was increasingly successful in organizing orchestras and minstrels and in arranging the popular tunes of the day for minstrel performance.

In 1898 Mr. Handy married his boyhood sweetheart, Elizabeth V. Price. They had six children. She died in 1937. In 1954, when he was 80 years old, Mr. Handy married his secretary.

President and treasurer of the Handy Brothers Music Company, Mr. Handy a member of the American Federation of Musicians and the American Society of Composers, Authors and Publishers. He also belonged to the Negro Actors Guild.

Mr. Handy had been totally blind since he fell from a subway station platform in 1943 and suffered a skull fracture. He had lost his sight after World War I, but had partially regained it.

In later years, his works had been performed at the Stadium Concerts here. He was in the audience recently when Louis Armstrong wound up a world tour there by playing "St. Louis Blues."

★ Tell It ★ To Old Grandma

Your name and address must be given on letter ★ But upon request, name will often be withheld at the Editor's discretion ★ We reserve the right to shorten letters ★ No poetry, please ★ Repeat: No letter will be printed unless Editor knows who wrote it.

Newspapers And Loan Sharks

EDITOR, THE ADVERTISER—Several months ago, a hundred business and professional people joined together to form a legitimate bank in Phenix City, Ala. John Patterson was one of this group.

Each person agreed to put up $1,000 to obtain the necessary capital to organize the bank. Only about 35 of the group paid their part in cash, while the others, including John Patterson, were sending in $20 a month. The funds were being held by a real estate insurance company in Phenix City.

Without the knowledge or authority of the other 99, one of the men at the real estate-insurance company made two loans to two acquaintances with some of this money. This is the so-called loan company that John Patterson is accused of owning stock in.

The criminal element seeking to beat John Patterson, so that they might return to full control of Alabama has distorted the truth. The newspapers have aided and abetted the loan shark crowd and the gangster element by failing to print this complete explanation given by John Patterson at the time.

I might also add that while other gubernatorial candidates were passing out apples for the teachers and stumping the state making mere pomises, John Patterson was in Washington, D. C., laying the groundwork with other southern attorney generals to save for Alabama her rich tideland oils and is this week in Birmingham defending in the courts against the recent Birmingham integration suits, which are now pending before those courts. Again the newspapers have failed to give him proper credit for this.

Montgomery. ED AZAR.

¶ Mr. Azar is cruelly mistaken in his statement about newspapers. This newspaper on two occasions diligently sought to obtain a statement from Patterson. He didn't care to discuss it beyond what he had previously said.—Ed.

W. C. Handy

Editor, The Advertiser:

May I congratulate you upon the forthright article relating to W. C. Handy, "Father of the Blues." In the minds of a few, this article is perhaps incredible.

This statement grows out of a mental retrace of an article printed several months ago lambasting the Negro for not having made any particular contribution to American culture. The blues, that so frequently lulls one's heart on to solace, is a great art. The blues, a contribution of the race in general and Handy in particular, reaches way down into the inner soul of mankind and unfolds that God-given tendency and emotion, is to be a living symbol, not only to Alabama and America, but to humanity as well. Music is God's gift to man; the blues is the Negro's gift, to humanity.

Those who read, and read extensively, will not that this particular notable contribution is only one of many noteworthy contributions of the Negro.

"Yes, I am a Negro, and I am proud to be! It is a charge from God Almighty, a charge not only as a race but a vital part of humanity. We, too, have a divine universal charge to "go and replenish the earth." May I say emphatically, "the earth."

Enterprise, Ala. H. B. SMITH.

Successful Pilgrimage

Editor, The Advertiser:

It has been my happy privilege to have taken part in the planning and execution of Montgomery's first Spring Pilgrimage which has jnst been most successfully terminated.

This success has truly been largely due to the excellent publicity of your fine papers. We are gratefully indebted to you for your generous cooperation.

FRANCES W. MERTINS,
Honorary Chairman

Montgomery.

W. C. Handy, Composer, Is Dead; Author of 'St. Louis Blues,' 84

The New York Times

W. C. Handy, the "father of the blues"

W. C. Handy

William Christopher Handy, whose adolescence and early maturity were often punctuated by hardship and hunger, lived long enough to become the darling of musical esthetes all over the world as the progenitor of the musical style—adapted by Gershwin and many others—known as the "blues." A street in Yonkers, N. Y., where he spent some of the later years of his life had been renamed for him, a philanthropic endowment for assistance to the blind had been created in his honor, and only four months ago, on the occasion of his 85th birthday, a "W. C. Handy Week" was formally proclaimed by the Mayor of New York City and marked by all sorts of festivities including an elaborate and expensive banquet under the aegis of the powerful American Society of Composers, Authors and Publishers.

One of several ironies of Mr. Handy's career was the fact that the style he made respectable was precisely the style deemed most wicked and unregenerate in the Alabama household in which he was born long ago. Both his father and grandfather had been Negro Methodist preachers of the sternest orthodoxy, who believed that any sort of music, except that which is devoted to the worship of God, to be inspired of the devil—a view of "blues" and "jazz" music still shared by some. Mr. Handy of course did not invent the "blues"—a kind of autobiographical lament signalized by the introduction of minor notes or chords where the conventional ear has been taught to expect majors—but merely popularized them, after having picked them up from the roustabouts of the Mississippi steamboats and levees. Another irony is that Mr. Handy's first great success, *The Memphis Blues*—with its almost irresistible refrain about how "Mistah Crump don't allow no onery doin's 'round here," or something to that effect—was written nearly 50 years ago as a campaign song for the late and celebrated political boss whose name and memory are still pretty much anathema to many of Mr. Handy's most ardent admirers.

Whether Mr. Handy was also the true and original popularizer of jazz music or whether the authentic stuff had its birth not in his beloved Beale Street, Memphis, but in Basin Street, New Orleans, is doubtless something that the hepcats will continue to argue about for many, many years to come. The one thing that can be said with some assurance is that, whether for better or worse, W. C. Handy has had an influence on the music of the Western World somewhat comparable to that of the earliest medieval experimenters in polyphony.

Blues Spectacular Tonight To Thrill W. C. Handy Fans

Many From Mid-South To Climax Holidays With Big Show Honoring Memphis' Musical Genius— Top Entertainers Ready

(Picture, Map and Additional Story on Page 12)

By GEORGE SISLER

All Mid-South roads will lead to Memphis and all Memphis streets to Crump Stadium for tonight's "Blues of Glory" pageant at Crump Stadium.

Residents of the Tri-States area visiting relatives and friends here are planning to wind up the Labor Day week end by attending the musical spectacular, which begins at 8 p.m. Many others have sent word they are driving in for the show in which internationally-famous entertainers will join top local talent in paying tribute to the late W. C. Handy.

In an unparalleled civic endeavor, members of all races have joined efforts to honor the genius of Prof. Handy, whose music brought undying fame to Memphis, [illegible] his blues. Backed by the city and Shelby County governments, the extravaganza is co-sponsored by The Commercial Appeal and the Memphis Negro Junior Chamber of Commerce.

Tickets For Sale

Crump Stadium box office will open for ticket sales at 11 a.m. Sales at Stadium gate will go on sale at 6 p.m. General admission tickets are $1, reserved section $1.50, and box seats $2. All proceeds will go to the Handy Memorial Fund created by white and Negro civic leaders to erect a statue of Prof. Handy on Beale Street.

A glittering array of Mid-South talent will be buttressed by entertainment headliners in the three-hour show produced by Nat D. Williams of Radio Station WDIA and set to music by Onzie Horne, Jaycees president.

From Chicago has come Miss Mahalia Jackson to contribute her world-famed golden gospel voice. The Broadway song-writing team of Noble Sissle and Eubie Blake, which produced the musical comedy "Shuffle Along," will do piano-vocal numbers including their "You Were Meant for Me" and "I'm Just Wild about Harry."

Flanagan To Play

Ralph Flanagan's Dixieland Band currently starring at the Peabody Skyway will be there to do Handy's "Memphis Blues" and "Beale Street Blues." And from Hollywood have come the small-fry idols, Jimmie Dodd and Cubby O'Brien of Walt Disney's "Mousketeers."

'Big Joe' Rosenfield of Times Square radio fame will be master of ceremonies. His brother, Albert Rosenfield, a Jackson, Miss., merchant, is driving up for the show.

Col. Sam Plough, far-famed auctioneer, has volunteered to award to the highest bidder two collector's-item records. They are blues recorded by Prof. Handy and his band nearly 50 years ago in Memphis.

Professor Handy's widow has brought the maestro's trumpet to Memphis. Luther Steinberg, the "modern Handy with a golden horn," will give it voice again tonight. The trumpet will be presented to the Handy Museum at Florence, Ala., Handy's birthplace.

HANDY FUND GIFTS NOW TOTAL $1,742

Contributor Endorses Plan For Park Monument

INSPIRATION IS CITED

The W. C. Handy Memorial Fund reached $1,742 yesterday as contributions continued to arrive to finance a monument to the famed blues composer.

With a $10 contribution from C. H. Petersen of Port Washington, N. Y., was a letter endorsing a suggestion that the monument go in Beale Street Park "to the immortality of Handy's music."

Mr. Petersen said he learned of the fund while a guest in the home of Mr. and Mrs. W. Brown Morgan of Searcy, Ark. He said he was impressed by an editorial in The Commercial Appeal on the subject.

Suggests Committee

"I would like to suggest that you appoint a committee to carry out this worthwhile thought," he said.

Mayor Edmund Orgill is expected to appoint an executive committee soon to direct the drive for funds for the statue and an annual scholarship for gifted youngsters.

R. B. Hooks Sr. of 228 Linden donated $5 and wrote:

"Believing that W. C. Handy's musical creations have served as an inspiration and comfort to all races and classes all over the world, I pray that the scholarship fund be set up, open to all races."

Bank Is Trustee

Contributions to the fund will be accepted by The Commercial Appeal. The Tri-State Bank of Memphis will serve as trustee. Each donation will be acknowledged.

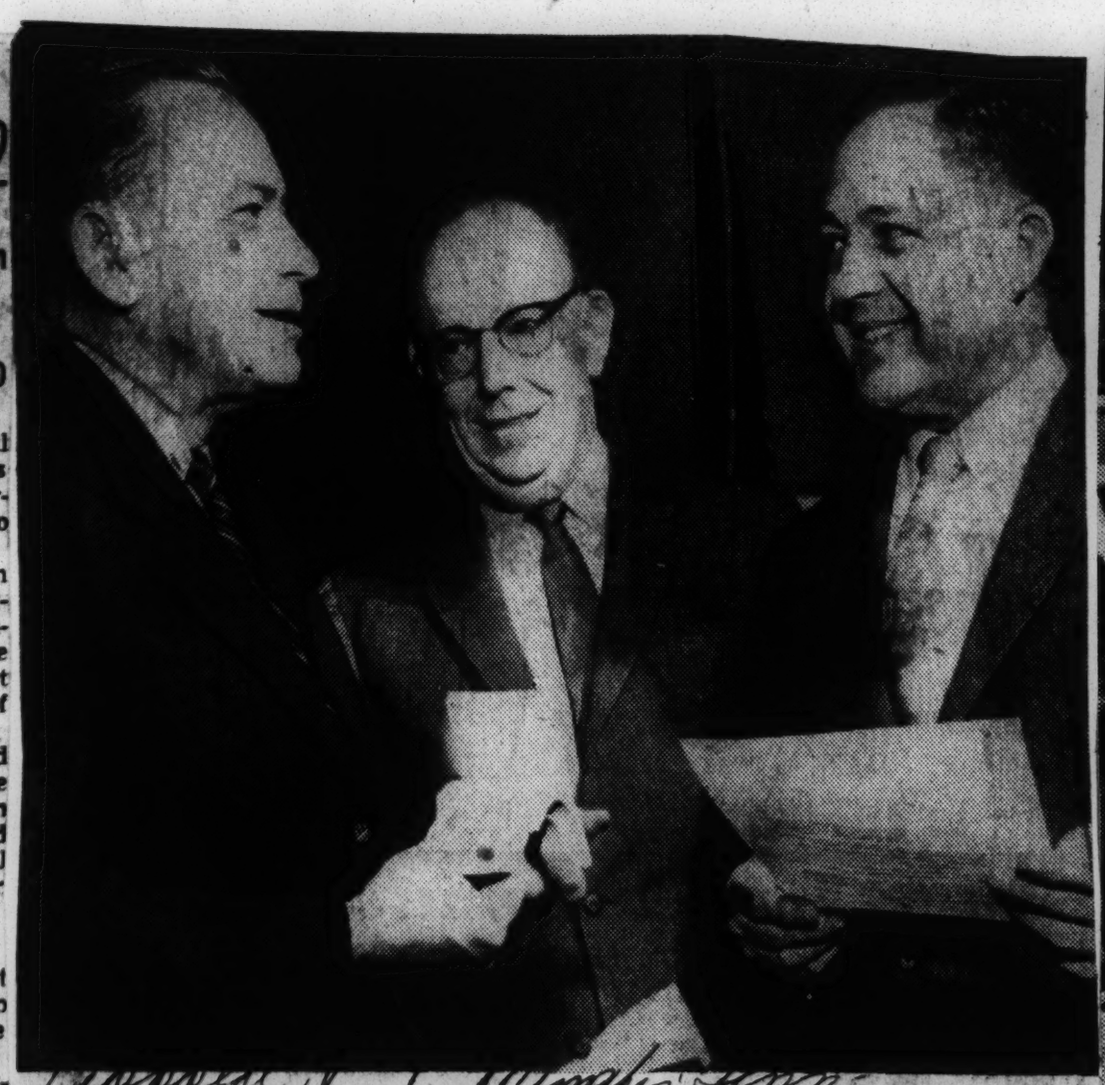
Other recent contributors are: Dr. B. B. Martin, $50; Dr. A. T. Martin, $50; Dr. R. O. Rychener, $25; Bernard Pincus, $25; Anonymous, $20; John W. Canon, $2.

ASCAP To Co-operate In Memorial Fund

Full co-operation to the W. C. Handy Memorial Fund has been pledged by Paul Cunningham, president of the American Society of Composers, Authors and Publishers.

H. W. Slavick, general manager of WMC and WMCT, The Commercial Appeal radio and television stations, has been in touch with ASCAP officials, Mayor Orgill said yesterday.

"ASCAP officials assured us that we can depend on the co-operation of the society in circularizing its membership and affording them the privilege of contributing to this memorial in honor of a great man," Mayor Orgill said.



ARRANGED HANDY FILM—Showing of "St. Louis Blues" at the Strand Theater on April 18 for benefit of the W. C. Handy Memorial Fund was arranged yesterday by Mayor Edmund Orgill (left), Alex Thompson (center), district manager of Tennarken of Paramount, and Howard Nicholson, district manager of the Paramount Film Exchange.

LIFE OF HANDY—A scene from picture shows Nat 'King' Cole at the piano of the young musician. Will Handy. The songstress is Eartha Kitt and Cab Calloway is at the right.

$1,000 CONTRIBUTION BOOSTS HANDY FUND

Pantaze Drug Stores Back Plans For Statue

A $1,000 gift was made yesterday to the W. C. Handy Memorial fund.

The contribution to the fund to build a statue to the late "Father of the Blues" was made by Pantaze Drug Stores, Hassell G. Smith, general manager of all Pantaze units, announced that the firm "is very interested in seeing a memorial erected to Professor Handy in the city where he began his glory-road travels."

The Pantaze contribution boosts the fund to $2,752. Contributions may be sent to The Commercial Appeal, with each gift to be acknowledged in this newspaper. The Tri-State Bank is serving as fund trustee.

Another source of proceeds will be from sale of tickets for the Southern premiere of "St. Louis Blues" at the Strand Theater at 8 Friday night. Priced at $5 each, tickets may be purchased at the Strand and Plaza Theater box offices, the Central Box Office at Goldsmith's and the Memphis Chamber of Commerce office in the Peabody.

The Handy Fund will get $4.10 from each ticket. Plans are being perfected to erect a statue of the famed composed in W. C. Handy Park on Beale Street.

Handy Fund Will Benefit From Blues Film Premiere

(Pictures and Additional Story on Page Seven)

The Southern premiere of "St. Louis Blues," Hollywood's biography of W. C. Handy, will be held at the Strand Theater at 8 p.m. Friday, April 18.

Proceeds from showing of the Paramount picture will go to the W. C. Handy Memorial Fund. The fund is being raised to build a monument to the "Father of the Blues" in the Beale Street park bearing his name.

A premiere will be held for Negroes on Thursday night, April 17 at the New Daisy Theater on Beale. The memorial fund also will receive profits from this showing.

Tickets Go For $5

Mayor Edmund Orgill and David N. Harsh, Shelby County Commission chairman, are co-chairmen of the fund's executive committee. Fred Goldsmith, executive of Goldsmith's will serve as chairman of the ticket committee for the April 18 premiere.

Serving with Chairman Goldsmith will be Frank Ahlgren, M. H. Brandon, Chalmers Collins, Ed Doherty, Nate Evans, Stanley H. Fried, W. H. Grumbles, Tom Kirk, Harold Krelstein, Early Maxwell, Abe Plough, Ed Sapinsley, W. W. Scott, H. W. Slavick and Hoyt Wooten.

Tickets for the Strand showing will be $5 each.

Mr. Orgill and Mr. Harsh said

This statue will do much more than honor a famous man, it will give inspiration and encouragement to young people of humble origin to strive for greatness.

Tourist Attraction, Too

"It will provide an additional point of interest for homefolks and tourists. It will show forth the fact that we of the South are ready and willing to take the lead in recognizing greatness in a Negro."

Nat 'King' Cole portrays Handy in "St. Louis Blues." Others in the cast are Pearl Bailey, Eartha Kitt, Cab Calloway, Ella Fitzgerald, Mahalia Jackson, Ruby Dee and Juano Hernandez.

Contributions to the Handy Memorial Fund may be sent to The Commercial Appeal.

Handy Fund Raised Above $4,000 Mark

Appeal, p. 14-1

Swelled By $2,000 By Film Premiere Friday

Memphis Tenn.

Well past the $4,000 mark is the W. C. Handy Memorial Fund to erect a monument to the late "Father of the Blues" in the Beale Street park bearing his name.

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The fund was swelled by some $2,000 realized Friday night from the sale of tickets to the Southern premiere at the Strand Theater of "St. Louis Blues," the Handy biographical film. About 500 tickets were sold for the special movie showing, with $4.10 from each $5 ticket going to the fund.

Mayor Edmund Orgill and David N. Harsh, chairman of the Shelby County Commission, are co-chairmen of the Memorial Fund executive committee. In addition to building a statue of Professor Handy, the fund will establish a musical scholarship for deserving musicians in the name of the composer who died last month in New York.

Contributions to the fund may be sent to The Commercial Appeal at 495 Union, which has agreed to accept gifts and list the donors. The Tri-State Bank is serving as fund trustee.

Among yesterday's contributions to the fund was a $10 gift from George B. Higby Sr. of 10 East Parkway South.

Roland Hayes, Tenor, To Sing In K. C. Tointe

Roland Hayes, distinguished concert singer and one of the first Negroes to achieve renown in that field, will be presented in a concert here Friday, (tonight), at the Lincoln Junior high school and Woodland.

It will be Mr. Hayes' first appearance in Kansas City in nearly a decade. The concert is sponsored by the St. Paul AME church as part of its building fund effort.

An outstanding tenor, Roland Hayes has sung with the leading philharmonic orchestras in Eu-

ROLAND HAYES ....

rope and sang in command performances before the late King George V and Queen Mary, English monarchs. He has served on the faculty of the school of music at Boston university and in 1954 toured Europe, giving 16 concerts in Denmark, France, England, Holland and Germany.

He is currently appearing in concerts in colleges and schools throughout the country. This is to be his only midwest appearance this winter.

In his concert (tonight), Mr. Hayes will present a program of old English art songs, German and French romantic songs, American art and work songs and religious songs of the Negro.

Roland Hayes To Sing At Morehouse College

The internationally famous tenor, Roland Hayes, will appear in a concert at Morehouse College, Friday, March 28, at 8:00 P. M., in the Physical Education and Health Building. He is being presented by the Morehouse Auxiliary, an organization made up of faculty wives and female members of the teaching staff and administrative staff of the college.

Mr. Hayes, according to critics, has lost none of the qualities of his art which established him some years ago as one of the top tenor soloists of his time.

HAYES TO SING TONIGHT

Recital By Noted Tenor Is Set At LeMoyne

Roland Hayes, famed Negro tenor, will be presented in recital at 8 tonight in LeMoyne College's Arthur Bruce Hall. His appearance is sponsored by Baptist Industrial College of Hernando, Miss.

Tickets are on sale at Central Ticket Office in Goldsmith's, at LeMoyne, Baptist Industrial College, Owen College of Memphis and Rust College, Holly Springs, Miss.

Roland Hayes World Citizen And Artist

Roland Hayes, noted singer, world renown artist in the realm of music and good relations was presented by Morehouse College last Friday in her new Physical Education Building. Naturally, the homecoming of the music celebrity would occasion a great concourse, not only of those lovers of the art and who look forward to such attractions, but to those who love our systems and who delight to pay tribute to state characters who have used their time and talents in the spread of goodwill.

Roland Hayes was born up at Curryville, Georgia, a remote section in North Georgia which is principally known for the origin of Roland Hayes.

His presentations last evening were the superb renditions sent to literally love a nation and a troubled world to peace. His songs and his spirit soar with the sentiments genuinely and intensely American and wherever he appears, that objective of equality through justice never remains an outcast.

Roland Hayes was good though in the ripe zenith of his career, with the frost of years silvering his brow, his agile spirit, his sensitive inquiries and interpretations of elegance through song, an dthe bright glint of hopeful eyes, remain as the most powerful assets within the compass of human achievement.

Roland Hayes has carried his evangelism of song to foreign lands; he has thrilled crown heads of empires in the lull and sway of his renditions. He has hoisted America and her treasured ideals wherever love and faith have wafted the colorful tones of a rare and precious sequel of the golden voice — of "one crying in the wilderness."

Great Negro Tenor To Sing Here Friday

Roland Hayes Will Do Part Of His 'Life Of Christ'

Roland Hayes, the great Negro tenor, will be presented in recital at 8 p.m. Friday at C. Arthur Bruce Hall, LeMoyne College. He is being presented by the Baptist Industrial College, Hernando, Miss.

Roland Hayes

He will offer a program of art songs and spirituals for which he is famed.

Although his program has not been received here, it is possible he will do some portions of his "Life of Christ," which he has recorded.

The imaginative and well-executed idea is to trace the earthly life of Christ, from the time of His leaving Heaven for earth to the Crucifixion, in appropriate Negro spirituals of rare and haunting beauty. In this way, unrelated spirituals become part of a major song cycle, and are movingly sung by the artist.

Tickets for Hayes' recital are on sale at Central Ticket Office in Goldsmith's, at LeMoyne College, S. A. Owen Junior College, all Negro high schools in Memphis, at Baptist Industrial College at Hernando, and at Rust College at Holly Springs, Miss.

Fiskite Scores At Carnegie

Crusader p15

NEW YORK — New York music critics Monday hailed the Carnegie Recital Hall concert by Matthew Kennedy, noted pianist and member of the music faculty at Fisk University.

The New York Times cited Kennedy's "intelligent approach to keyboard problems and his evident devotion to the works on his program." According to The Times, "a highlight of the recital was Mr. Kennedy's performance of the Mendelssohn Variations done with a velocity that was received by his audience with special enthusiasm."

Chicago Ill

The New York Herald Tribune reported that Kennedy's recital "revealed him as a musician of considerable sensitivity and warmth The pianist's tone is round and sonorous; he produces a lot of it and yet never pounds."

Kennedy, a native of Americus, Georgia, followed his Carnegie Hall appearances with a concert March 21 in Lawrenceville, Virginia, as a feature of the St. Paul's College Lyceum series.

MATTHEW KENNEDY

Child Prodigy

He began the study of the piano as a child prodigy developing successfully into a mature artist. A graduate of the Juilliard School of Music, where he received the master of science degree, Kennedy holds an A. B. degree, cum laude, from Fisk University.

Fisk grad makes New York debut

By CARL DITON
For ANP

NEW YORK — Matthew Kennedy, academic product of Fisk University, made his piano debut here Sunday at "Little Carnegie" Hall.

The artist offered the Bach-Busoni choral-prelude "Awake the Voice Commands;" Mendelssohn's Variations Serieuses, Op 54; Liszt's Harmonies du soir (from the Transcendental Etudes).

Chicago Ill

In another group were Chopin's Impromptu F sharp major, Op 36; Waltz in A flat major, Op 64, No 3; Etudes in E Flat major, Op 10, No 11 and G Flat major, Op 25, No 9, and Ballade in F major, Op 38.

Pgh. 4-7-58

The conclusion of the program was summed up in Rachmaninoff's difficult Prelude in B flat major, Op 23, No 2; Debussy's Reflets dans l'eau and General Levine eccentrique (from Preludes, Book 2); Poulenc's Toccata and Albeniz's Triana (Gypsy Quarter of Seville).

Baltimore Md.

MR. KENNEDY is clean-cut, full of nuance, of lovely texture in singing tone, in all, sufficient to render his recital quite musical.

On the other side, the pianist's rhythm might be a little stronger in relief. Nor did the Liszt Harmonies du soir or the Chopin F major Ballade reveal the dramatic jolts or detailed treatment accorded the Mendelssohn Variations Serieuses.

It is pleasant to note that the pianist gives credit in his professional brochure to William Allen, his teacher, along with those he later studied with at the Juilliard School of Music.

HE IS A member of the faculty of Fisk, his alma mater, and has traveled extensively in Europe and North and South America, as piano soloist of the world - famous Fisk Jubilee Singers.

His debut, however, only marks another page in the history of Negro pianism. The colored race has as yet not produced a major concert pianist comparable to our major concert colored singers.

We have the talent, but perhaps the race has not sensed the fact that it must decide who has the top pianistic talent, and give nation - wide support to that talent as long as it maintains major concert standard.

Robert McFerrin At Brussels Fair

NEW YORK — Robert McFerrin, gifted young baritone of the Metropolitan Opera company has been [illegible] singers (at Brussels Fair in Belgium) who will go abroad to represent the U. S. A.

McFerrin Back From Finland

NEW YORK CITY—Robert McFerrin, concert artist and one of the leading baritones of the Metropolitan Opera Association, arrived here fresh from his sensational triumph with the Finnish Symphony Orchestra at Helsinki. He appeared for three performances at Helsinki and he also made two appearances with the Symphony Orchestra in Trondheim, Norway.

Mr. McFerrin arrived in time to celebrate his 38th birthday with his charming wife, Sara, and two children, Erenda and Robert Jr. He left by plane on Friday for Billings, Mont., where he appears with the Billings Symphony Society, and thence to Los Angeles for a concert date on Saturday evening, March 29.

McFerrin Back From Trip To Foreign Lands

NEW YORK — Robert McFerrin, concert artist and one of the leading baritones of the Metropolitan Opera Association, arrived here fresh from his sensational triumph with the Finnish Symphony Orchestra of Helsinki. He appeared for three performances at Helsinki and he also made two appearances with the Symphony Orchestra in Trondheim, Norway.

McFerrin arrived in time to celebrate his 38th brithday with his wife, Sara, and two children, Brenda and Robert, jr. He left by plane on Friday for Billings, Montana, where he appears with the Billings Symphony Society, and thence to Los Angeles for a Concert date.

McFerrin In St. Louis for concert

ST. LOUIS (NNPA) — Robert McFerrin, whose ascendance to Metropolitan Opera fame climaxed a dramatic series of events in the young baritone's career, will appear in concert here March 25, in the Kiel Auditorium Opera House.

Mr. McFerrin, who is at present on a concert tour of Europe, will be presented by the Gamma Omega Chapter of the Alpha Kappa Alpha Sorority in an invitational concert which will climax the chapter's fiftieth Anniversary Celebration of its founding.

Winner of many scholarships and many contests and praised by critics for magnificent performances with the New England and National Negro Opera Companies, Mr. McFerrin was relatively unknown until he entered and, by unanimous vote of the judges, won the Metropolitan Auditions of the air.

Robert McFerrin ends triumphant Finnish tour

NEW YORK — Robert McFerrin, concret artist and one of the leading baritones of the Metropolitan Opera Association, arrived here March 19 fresh from his sensational triumph with the Finnish Symphony Orchestra at Helsinki.

He appeared for three performances at Helsinki and he also made two appearances with the Symphony Orchestra in Trondheim, Norway.

Mr. McFerrin arrived in time to celebrate his 38th birthday with his charming wife, Sara, and two children, Brenda and Robert Jr.

He left by plane on Friday for Billings, Montana, where he appears with the Billings Symphony Society, and thence to Los Angeles for a concert date on Saturday evening, March 29.

Poppea' Opera as Concert

Monteverdi's "The Coronation of Poppea" will be given in concert version by the American Opera Society Thursday evening in the Academy of Music. It will be a presentation of the Philadelphia All Star Concert Series, a division of the Philadelphia Inquirer Charities, Inc.

Emma Feldman, series director, says that as far as is known, the work has never been given publicly in Philadelphia. Sir Thomas Beecham has described "The Coronation of Poppea" as "the most beautiful music ever written."

An all-star cast, chorus and orchestra will interpret the work. Included in the cast are Donald Gramm, Frank Porretta, Leontyne Price, Robert Rounseville, Mariquita Moll, Sarah Fleming, Ezio Flagello, Loren Driscoll, Judith Raskin and Florence Kopleff.

AMERICAN OPERA SOCIETY

"Coronation of Poppea" Cast

Ottone	Donald Gramm
Soldier	Frank Porretta
Poppea	Leontyne Price
Nero	Robert Rounseville
Octavia	Mariquita Moll
Drusilla	Sarah Fleming
Seneca	Ezio Flagello
Page	Loren Driscoll
Lady in Waiting	Judith Raskin
Arnalta	Florence Kopleff

ENGLISH TRANSLATION

The concert version has been prepared by Arnold Gamson, the American Opera Society's musical director. It is a realization of the original manuscript, partly in Monteverdi's own hand, which is in the San Marco Library, Venice. The opera will be sung in an English translation by Chester Kallman, who was joint author of the libretto for Stravinsky's "The Rake's Progress."

Three of principals in "The Coronation of Poppea" are, from left, Leontyne Price, Robert Rounseville and Mariquita Moll. American Opera Society production, presented by All Star Concert Series, will be at Academy Thursday evening.

"The Coronation of Poppea" first was performed at Venice in 1642. Monteverdi died a year later, at the age of 76. The work often has been compared to "Otello," which Verdi gave the world in 1887, when he was 74. Both are extraordinary achievements of men in their 70s.

ETERNAL TRIANGLE

Verdi's belief in his independence seems to be confirmed by "The Coronation of Poppea." Monteverdi's writings make it clear that he considered the text as important as the music, that he wishes the singers to sing the music as written, without trills, turns and liberties; he even warns singers against unnecessary and meaningless gestures.

"The Coronation of Poppea" will be performed in two acts and 16 scenes. The story concerns the triangle involving Nero, Poppea, Nero's mistress and wife of Ottone, an aristocrat and former friend of the emporer.

Leontyne Price Signs Recording Pact With RCA

PHILADELPHIA. — Noted soprano Leontyne Price is among seven new artists and instrumentalists signed by the RCA Victor Red Seal division as part of its 1958 recording program. Miss Price, critically acclaimed for her vibrant voice, musicianship and dynamic acting, joins some of the world's foremost names in music on the RCA classical artists roster.

An established concert star and recitalist, Miss Price is also hailed for her performances in the operatic field. For the third successive time she recently scored a triumph with the NBC Opera company when she sang one of the leading roles in the television production of Francis Poulenc's "Dialogues Of The Carmelites." On two previous occasions with the TV opera group she sang the title role in Puccini's "Tosca" and was featured in "The Magic Flute."

She has also sung with her famed husband, baritone William Warfield, with whom she recreated Gershwin's "Porgy And Bess" in a European production.

In addition to recorded performances by Miss Price and other artists signed with her, the RCA Victor Red Seal division will launch several new recording projects during 1958, including a series of long play albums by internationally famous composers, expansion of its Chamber Music program, and the relese of four complete operas recorded in Rome.

COMING IN MARCH.—Leontyne Price, brilliant young Negro soprano, will be presented in a recital here March 31 at the World War II Memorial building, Linwood and the Paseo. Her appearance will be under the auspices of the Gregg AME church. Miss Price, who has distinguished herself on the concert stage at home and abroad, has also won lasting fame as one of the first Negro singers to crash the color line in grand opera. Miss Price's appearances here several years ago in a title role in "Porgy and Bess" and again with her recitalist husband, William Warfield, baritone, established her reputation with Kansas City music lovers, a reputation that was further embellished when television viewers saw her perform as "Tosca" over the NBC-TV OPERA theater in 1955. Her repertoire runs the gamut, from the most simple spirituals and lullabies to the most exacting aria.

Leontyne Price Is Acclaimed In London

London, Eng. July 19 — What was undoubtedly one of the most overwhelming acclamations won by an American Operatic effort in Europe, was accorded the daughter of a Laurel, Miss. carpenter here last week. She is Leontyne Price, seen often in the United States in televised opera presentations and heard frequently in concert performances. Miss Price made her debut at the Royal Opera House Wednesday night, singing, "Aida" in the Verdi opera of the same name. She paired with Regina Resnik, Metropolitan opera soprano in the leading feminine roles, Miss Resnik taking the part of "Amneris". There were cheers throughout, but the audience stood up shouting and applauding long after the lights went up at the end. Both singers went at the reception and at the bravos that greeted Miss Resnik, a kiss for Miss Price when they took a final bow together. Miss Price who sang Bess here in the folk opera "Porgy and Bess" said her reception at London's Stoll Theater in that role was an entirely different type of sensation. "There are more than a thousand miles and more than a few years between the Stoll Theater and the Royal Opera House." She said. This is something special and it means that work I did since 1952 was well worthwhile. It's like being on cloud 16. It was overwhelming physically as well as emotionally, for me when the audience accepted me as well. Miss Price recently made her debut made her debut in "Aida" at the Vienna State Opera House.

Star P.E4
June 8-10-58

SCORES ABROAD.—Leontyne Price, brilliant young American soprano, who was outstandingly successful in the title role of "Aida" in Verona. Miss Price, more noted as a concert artist than an operatic diva, will be heard in full recital this winter at Constitution Hall.

Music: Handel Oratorio

'Messiah' Offered Her —Ormandy Directs

PHILADELPHIA ORCHESTRA, Eugene Ormandy conducting. Leontyne Price, soprano; Martha Lipton, contralto; Davis Cunningham, tenor; William Warfield, baritone; Salt Lake Mormon Tabernacle Choir. At Carnegie Hall.
Messiah ..... Handel

By HOWARD TAUBMAN

IN 1959 it will be Handel by a landslide. In observance of the 200th anniversary of his death, which occurred on April 14, 1759, his music will be favored everywhere throughout the year. And if the Bach and Mozart bicentennials of the Nineteen Fifties are any indication, the Handel support will spill over into adjoining years.

Eugene Ormandy and the Philadelphia Orchestra cast their ballots early. They paid their commemorative tribute at Carnegie Hall Tuesday night with a performance of "Messiah." It was a rousing, resplendent endorsement of the enduring glory of Handel's masterpiece.

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Mr. Ormandy surrounded himself with accomplished colleagues for the occasion. The orchestra, of course, is a known quantity, and the four soloists—Leontyne Price, Martha Lipton, Davis Cunningham and William Warfield—have established the validity of their credentials. The unusual element, at least for this part of the country, was the Salt Lake Mormon Tabernacle Choir.

This big choir is a surprisingly supple instrument. It has been well trained, and it has sung together long enough under J. Spencer Cornwall and its present director, Richard P. Condie, to be a thoroughly responsive instrument. There is nothing flashy or fancy about the choir's style. It can command wide contrasts in louds and softs, but it has kept its tone clean and fresh. There is smartness in attacks, and intonation is dependable.

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The choir, which has done a good deal of radio work and toured abroad, showed that it could make music on the highest level. The manner in which it sang the chorus, "For unto us a Child is born," was proof of its substantial musicianship. The lovely opening motive had a rushed radiance, and the florid theme in sixteenth notes that serves as a counterpoint was projected with a technical assurance that was impressive in so large a unit.

Like most conductors today, Mr. Ormandy built up this chorus from a subdued pianissimo to a thundering fortissimo. It may be argued that the strict Handelian way would be to equalize the dynamic scale more evenly. But the music can support this dramatic approach, and it must be said that the contrast was not contrived so as to seem exaggerated.

Mr. Ormandy took pains in other places to keep the proportions of his interpretation balanced. In the "Hallelujah" Chorus, which the audience listened to on its feet, he let all his forces have their head. It should be as if the very heavens were chanting their jubilation, and so it was. And when the soprano sang the ineffably touching "I know that my Redeemer liveth," the conductor reduced his string complement to give the music an atmosphere of tender faith.

It seemed anachronistic to have the sound of an electric organ weaving through the fabric of "Messiah" in the same performance that took care to use a harpsichord. But in view of the quality of the Carnegie Hall organ, this touch of modernism could be forgiven.

The soloists made an effort to keep in the oratorio frame. Mr. Cunningham was the only one who failed to color his tones sufficiently, but even he phrased with style. Miss Price was a little cautious in the coloratura passages of "Rejoice greatly" but sang "I know that my Redeemer liveth" movingly. Miss Lipton and Mr. Warfield were searching artists.

The orchestra played with freshness and lift. Mr. Ormandy and his associates reminded one anew how magically Handel had wrought in "Messiah." For the grand simplicity of this work would be enough to assure the composer of universal suffrage for a long time to come.

Leontyne Price

London acclaims Leontyne Price

LONDON — What was undoubtedly one of the most overwhelming acclamations won by an American operatic effort in Europe was accorded the daughter of a Laurel, Miss., carpenter here last week.

She is Leontyne Price, seen often in the United States in televised opera presentations and heard frequently in concert performances.

MISS PRICE made her debut at the Royal Opera House Wednesday night, singing "Aida" in the Verdi opera of the same name.

She paired with Regina Resnik, Metropolitan Opera soprano, in the leading feminine roles, Miss Resnick taking the part of "Amneris."

THERE were cheers throughout, but the audience kept up shouting and applauding long after the lights went up at the end.

Both singers wept at the reception and at the bravos that greeted Miss Resnik's kiss for Miss Price when they took a final bow together.

MISS PRICE, who sang Bess here in the folk opera "Porgy and Bess," said her reception at London's Stoll Theater in that role was an entirely different type of sensation.

"There are more than a thousand miles and more than a few years between the Stoll Theater and the Royal Opera House," she said. "This is something special and it means that work I did since 1952 was well worthwhile....

"It's like being on Cloud 16. It was overwhelming, physically as well as emotionally, for me when the audience accepted me so well."

Miss Price recently made her debut in "Aida" at the Vienna State Opera House.

LEONTYNE PRICE

Robeson's Singing Wins A Great Ovation Out West

OAKLAND, Calif. — Paul Robeson returned to the Bay Area concert scene Sunday afternoon and proved the years have done virtually nothing to the greatest natural bass voice of the present generation.

Nor have they done anything at all to one of its most magnetic stage presences. From the opening moment — 35 minutes late — when he led the crowd in the Negro national anthem," "Lift Every Voice and Sing," until the program closed, 2½ hours later, with selections from "Othello," Robeson held the full house spellbound and radiated a miraculous something, that actually brings tears to the eyes.

Part of this something is no doubt an allergy to formality, which broke out in various ad libs, explanatory notes and a brief speech on Robeson's theory of the universality of all folk music — exemplified by jazzing up bits of Hebrew chants, Hebridian folk songs and Indian Ragas so that they all took on the sound of Negro spirituals.

Much more of the something, however, is Robeson's voice and complete identification with both the music and the audience. As far as the voice was concerned, there was some hoarseness during the first part of the program, but the throat cleared after intermission and the tones came forth with rich, resonant depth that would put a gleam of envy in the eye of a cello maker.

INTERPRETATION

As far as interpretation, Robeson communicated everything from Schubert's "Sleep, My Little One" to Chinese, Yiddish and Russian folk songs and "I Dreamed I Saw Joe Hill Last Night," an inevitable encore, with incomparable artistry. His foot-stamping, hand-swinging version of "The Volga Boatman" left the audience almost as exhausted as Robeson himself, and the beautifully modulated singing of a Bach chorale and the "All Men Are Brothers" choral melody of Beethoven's Ninth Symphony was simple and sincere.

Robeson spat out the words of "Zog Nit Keynmol," a Yiddish folk song, as if he had accidentally swallowed a handful of nails; he floated the pianissimo melody of the Largo from Dvorak's Fifth Symphony with such feeling that a person next to me sat quietly crying while the crowd applauded.

ACCOMPANIMENT

William Duncan Allen accompanied Robeson magnificently on the piano and gave some equally outstanding solo interpretations of short, (predominantly impressionistic compositions by Thomas Kerr, John W. Work, William Grant Sill, Howard Swanson and R. Nathaniel Dett. He also played the "Five Pieces for Piano" by the German-born Israeli composer, Paul Ben Haim, a work that makes impressionistic use of Arab and Hebrew folk melodies.

There were no political disturbances — in contrast with concert appearances in Peekskill, N. Y., that touched off riots in 1949. One Sam K. Cooke, jr., who identified himself as "national director of the Western Nationals Crusade" and had threatened to picket the concert, was seen quietly going through the parking lot in

BILLIE DAYE one of the featured vocalist currently appearing in the fabulous Jewel Box Revue at Roberts Show Club at 6620 S. Park ave. where the world's most exciting female impersonators production is winning great raves. Billie does a perfect take off of Miss Billie Holiday the more famous singer of record fame. Lynn Carter the star of the show gives a striking impersonation of Pearl Bailey.

Building's character causes cancellation of Robeson concert

PITTSBURGH — The Paul Robeson concert, scheduled for April 21, has been cancelled because the management has refused to let the internationally known baritone sing in Soldiers and Sailors Memorial Hall.

Gilbert Cloonan, superintendent of the hall, said to let Robeson sing there would be inconsistent "with the memorial character of the building." He added that no mention was made of the singer by the promoter when the hall was rented.

Lee Matthews, the promoter, said that he would try to rent another hall to stage the concert. He noted that he disagreed with the baritone's politics, but believed "the singer was being accepted again."

Paul Has Big Voice . . . Will Sing

PITTSBURGH — Standing resolutely behind Paul Robeson, his backers have voiced their determination to present him in concert despite an unexpected [illegible]

The rebuff came from Gilbert C. Cloonan of the Soldiers and Sailors Memorial Hall in Pittsburgh's Oakland section when a contract given a committee sponsoring Mr. Robeson's concert appearance in this city was suddenly cancelled.

The Rev. Bert H. Logan, religious editor of The Courier and president of the Religious Talent Guild (sponsoring Mr. Robeson), announced "the committee is determined to present him (Mr. Robeson) in the largest church that can be secured.

"Application has been made to two large Pittsburgh churches, Wesley Center AME Zion and Central Baptist Church. Mr. Robeson's father was an AMEZ pastor and his brother now pastors the "mother church" of the AME Zion denomination in New York City."

Lee Matthews, promoter of the concert and corresponding secretary of the Guild, asserted, "A concert will be staged by Paul Robeson in Pittsburgh on April 21 if a suitable hall or church can be secured. If we cannot get a suitable place in the city we will accept the gracious invitation of the Rev. Charles R. Gordon, pastor of St. Matthew AME Zion Church in Sewickley."

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MR. MATTHEWS emphasized that cancellation of the proposed April 21 date at Soldiers and Sailors Hall would not stop plans to bring the great singer to Western Pennsylvania.

With regards to the action of Mr. Cloonan, Mr. Matthews pointed out that the hall's superintendent should have known that Mr. Robeson was the artist for the engagement. He said the date had been requested from one of Mr. Cloonan's secretaries.

After requesting April 14 as a date, Mr. Matthews says that he told the secretary that Mr. Robeson would be the attraction, to which she warned, "No funny business." He then replied, "No, it's a concert."

The next day Mr. Matthews received the contract, signed it and returned it immediately.

After discovering that Sam Cooke was booked at the Syria Mosque on April 14, Mr. Matthews says he asked for a new date—April 21, one week later. He said that he had never had any conversation with Mr. Cloonan until a week ago Monday when he was told that he April 21 date had been cancelled. The following day he returned his copy of the contract to Mr. Cloonan.

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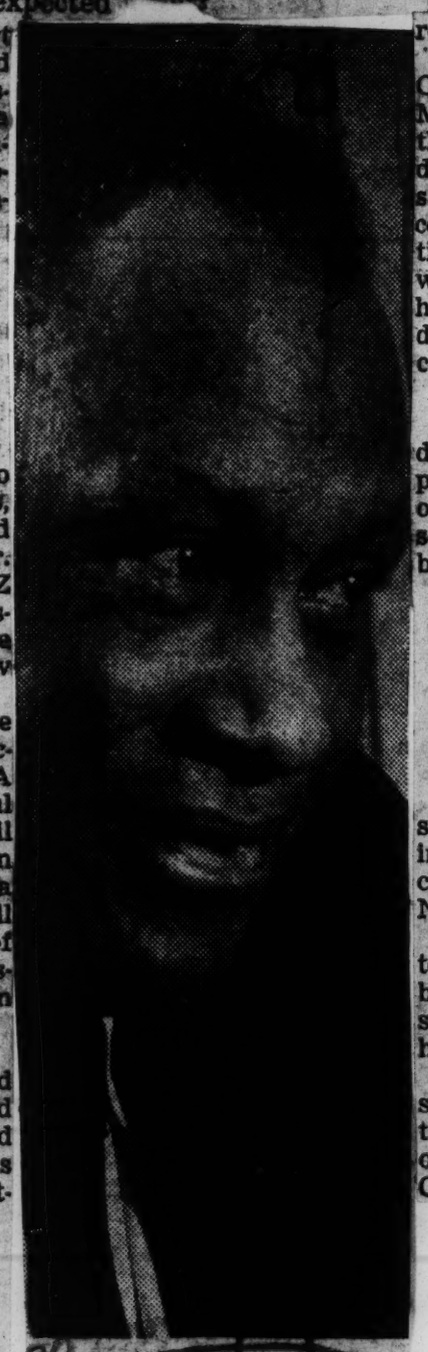
MR. MATTHEWS has been dealing with the Hall over the past two years. Over $200 worth of advance tickets for Mr. Robeson's appearance have already been sold.

Pittsburgh is the first city to cancel Paul Robeson's concert on his current comeback tour. Last year the artist appeared in San Francisco on Aug. 3 and Oct. 25 in Sacramento, and on Feb. 10 in Oakland.

Mr. Robeson was also slated to sing this past Monday in Detroit, in Chicago on April 9 and 10, including a TV appearance, and in New York on April 15.

In most cases halls and auditoriums, public and private, have been made available to Mr. Robeson and religious organizations have been his chief sponsors.

If Mr. Robeson's backers fail to secure a large hall in Pittsburgh they plan to stage two concerts on April 21-22 at St. Matthew Church in Sewickley, Pa.



PAUL ROBESON

ROBESON CONCERT OFF

Pittsburgh's Memorial Hall Cancels April 21 Program

PITTSBURGH, April 1 (UP)—Gilbert Cloonan, superintendent of Soldiers and Sailors Memorial Hall said today that Paul Robeson's concert, scheduled for April 21, was canceled because it would not be consistent "with the memorial character of the building."

The official said the promoter of the concert had made no mention of Mr. Robeson's appearance when he engaged the hall.

Lee Matthews, local promoter who booked Mr. Robeson, said he disagreed with his politics but believed "the singer was being accepted again." He said he would try to engage another hall.

BERLIN, April 1 (Reuters)—Neues Deutschland, East German Communist newspaper, said today that a Paul Robeson Society has been founded in East Germany and plans to hold a ceremony on April 9, the sixtieth birthday of the singer.

The aim of the society is to help Mr. Robeson get a passport so he can accept the "numerous invitations from abroad," Neues Deutschland said.

Churches Rallying To Artist

PITTSBURGH, Pa.—Doorways of two of Pittsburgh's leading churches have opened wide here for Paul Robeson thus guaranteeing that the world-famous concert singer would be heard in song on April 21.

Officers of the Religious Guild of Pittsburgh, sponsors of the Robeson concert, announced that the singer would appear at the Central Baptist Church which is pastored by the Rev. Cornell Talley.

Addition, Mr. Robeson has also been offered the use of the Wesley Centre AME Zion Church and the St. Matthew's AME Zion Church of Sewickley, Pa.

Backers of the Robeson concert had been faced with a problem when the management of the Soldiers and Sailors Memorial Hall here in Oakland unexpectedly cancelled their contract.

IN BETWEEN the incidents of Mr. Robeson's rejection and acceptance, the noted concert artist was showered with honors on his 60th birthday in India, Russia, France, the Peoples Republic of China, England, and other European countries.

Prime Minister Nehru of India had said of Mr. Robeson, "He has represented and suffered for a cause which should be dear to all of us . . . the cause of human dignity."

Mr. Robeson will sing in Pittsburgh following a highly-successful tour of the Pacific Coast and the Midwest. On April 20 he will be featured on a Chicago radio-television program.

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THE REV. BERT H. LOGAN, Courier church editor and one of the sponsors of the Robeson concert, asserted "It is significant that the church opens its doors to Mr. Robeson whose father was a minister in the AME Zion Church in New Jersey, New York and North Carolina, and whose brother, Dr. B. C. Robeson, is minister of the mother church of the denomination which was founded in 1796 in New York City.

"Two AME Zion churches also opened their doors to the Guild for the Robeson concert: St. Matthew's of Sewickley, the Rev. Charles R. Gordon, pastor; and Wesley Centre, Pittsburgh, the Rev. Charles H. Foggie, pastor.

"Officers of the Guild have already expressed their gratitude to the Rev. Mr. Talley and the officers of Central Baptist Church for their promptness in acting on the Guild's request. The Revs. Mr. Gordon and Mr. Foggie have also received expressions of thanks from the sponsoring committee."

Mr. Robeson had not met with any objectios to his concerts on his current tour until he came to Pittsburgh. Many of Mr. Robeson's backers have pointed to the fact that Russian artists are being welcomed in this country without objection and charge that the objections to Mr. Robeson are based on bias against him and the rest of America's most underprivileged minority.

PAUL ROBESON

Paul Robeson to Return To Carnegie Hall May 9

Paul Robeson, basso and actor, will perform his first New York program in more than ten years on May 9 at Carnegie Hall.

Mr. Robeson will present a program of traditional songs, folk music and dramatic poetry. Among his recitations will be scenes from Shakespeare's "Othello," which he played on Broadway in 1943.

In 1947 the basso announced at the end of a concert in Salt Lake City that he was retiring, at least temporarily, from concert work and would sing only "for my trade union and college friends; in other words, only at gatherings where I can sing what I please."

In the following years he sang at organization meetings and rallies for political and other causes. During the last two years he has been giving concerts again mainly on the West Coast.

STILL A FAVORITE—Singer-actor Paul Robeson is surrounded by a crowd of admirers on arrival at the London Airport on the first leg of a European concert tour. Robeson, after eight years of wrangling with the State Dept., was finally permitted to travel outside the United States when the Supreme Court abolished the requirement of State Department's anti-Communist affidavit. (Newspress Photo).

Robeson had 'whole world in his hands'

By SAMUEL HAYNES

NEW YORK — Paul Robeson had "The Whole World In His Hands" in historic Carnegie Hall on Friday night as an interracial standing-room- only audience of 2,760 gave him a thunderous "welcome home" after more than 10 years absence from the local concert stage.

Tickets for the concert, which attracted unusual international attention, were sold out two weeks in advance, making it necessary for Paul's manager, Art D'Lugoff, to schedule a repeat performance for May 23.

Press representatives from 15 foreign countries in addition to New York press corps, including France, England, Germany, Italy, Russia, Australia, India and South America covered the concert.

PAUL'S REPERTOIRE was unique in that, as a scholar and anthropologist, he very deftly included in the three groups the folk songs, chants, hymns and spirituals of the Africans, colored Americans, Chinese, Asians, Russians and Jews to demonstrate that all can be "brothers."

The 60-year-old voice wizard literally had the audience eating out of his hands as he interspersed his songs with witty, humorous and philosophical explanations of their origin and spiritual objectivity.

He was applauded 23 times, some lasting from one to three minutes.

He was generous in response to his audience's enthusiasm and returned to give a total of 10 encores.

THE AUDIENCE rose to its feet three times in saluting the artist.

There were several dramatic moments that underscored the audiences consciousness of Robeson's long and partially successful battle with Secretary of State Dulles over his refusal to restore the singer's passport to enable him to fill concert engagements in Europe.

In singing an encore, "I dreamed, I saw Joe," a ballard about a murdered man," the audience almost drowned out Paul's voice with loud applause as he sang these words:

"It takes more than guns to kill a man, says Joe — I never dies."

Paul also sang as an encore, "What Is America To Me?"

The audience hung breathlessly on these words into which Paul put great feelings and emotion:

"A house I live in... the people I meet, all races, all religions, that's America to me."

Then, as Paul's rich baritone voice intoned the words:

"The right to speak my mind out, that's America to me," he was cut off by a spontaneous applause mingled with whistling and cries of "bravo, bravo."

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HE WAS CHEERED for two minutes when he finished the song, "What is America To Me."

They cheered him again when he sang the words, "Freedom, Freedom flags are flying. . . guard your home and check each glory."

Upon the artist's invitation, the audience joined him in singing two old favorites, "We Are Climbing Jacob's Ladder," and "John Brown's body lay a-moldering in the grave."

* * *

HE CLIMAXED an historic night in an historic concert hall with a dramatic recital of an excerpt from Shakespeare's "Othello," a role that brought him fame on the New York stage.

Again the singer bowed twice in gratitude as the audience rose to its feet, applauded and shouted "bravo, bravo."

In expressing his personal thanks to the audience, Robeson said: "I thank you for coming out tonight. It is a pleasure and a great hope to be all over this land and in other countries. (Loud applause).

"This is because of your help and your understanding, and of thousands of others like you."

* * *

ALAN BOOTH, the artist's very capable accompanist, also received a big hand for his support and his own artistry which he displayed after the intermission.

The artist's devoted and also famous wife, Mrs. Eslanda Robeson, and son, Paul Jr., were with him.

Here are some of the compliments paid to Paul by persons interviewed by the AFRO in the Carnegie Hall auditorium and the balconies:

Samuel Kamen, Brooklyn, N.Y.:

"We are glad to have him back in Carnegie Hall. It's a different kind of concert. I like his mixture of anthropological recture with his songs. It's uplifting and inspiring."

Lewis Michaux of Philadelphia, Brother of Elder Solomon Lightfoot Michaux: "Robeson is too deep for most colored Americans and too steep for the white man. When he sings, the colored man grins and the white man sings. . ."

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"ROBESON IS a genius," Edward Welch, a native of Bermuda who will graduate in June from Eron Preparatory School in New York and is interested in a singing career.

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"THIS IS THE first time I have heard Mr. Robeson and I think he is great, both as a concert artist and as a crusader for human rights..

"Every man is entitled to his opinion, especially here in America where freedom of speech is a basic factor in the democratic way of life."

Mrs. B. Holloman of Columbus, Ohio: "I first heard Mr. Robeson in Columbus some years ago and was thrilled. I think he is wonderful."

Mrs. Margaret Steiner, New York: "This is a magnificent tribute to a great artist and a great American."

Mrs. Sellma Thaler, New York: "It is excellent as was expected."

Davis Levett, New York: "It's a deserving tribute to a great artist. I'm completely delighted."

Miss Ophelia Smith, New York, a native of Athens, Ga.: "I have heard Mr. Robeson sing several times, so I couldn't stay away this time.

"I think he is an outstanding artist and a leader we can be proud of."

THE LARGE police detachment assigned to the inside and outside of Carnegie Hall was not necessary.

In fact, it was helpful to Mr. Robeson, because hundreds of people who did not even know he was giving a concert, stopped to read the Carnegie Hall bulletin board.

And some of them went straight to the ticket office to make reservations to hear the great artist on his repeat performance on May 23.

Robeson Packs Carnegie Hall

NEW YORK, May 10 (AP).— Paul Robeson, the controversial singer and actor, staged a one-man variety show last night in jam-packed Carnegie Hall.

Police, fearing repercussions because of the Negro artist's avowed left wing tendencies, were on hand for the occasion. There was no disturbance.

Mr. Robeson's repertory was mainly a mingling of folk and art songs. He sang in English, German, Russian, Hebrew, Yiddish and Chinese. He lectured on African and Chinese music, illustrating his points by singing brief excerpts of each.

Robeson to Make Home in London

"Study War No More."

ROBESON HAD not been in London 24 hours before his concert agent Harold Davison had arranged three half-hour TV appearances at 1,000 pounds each, and a second offer to star him in Othello (in London) had been made.

Offers of concerts have come in from almost every country on earth, making Paul probably the world's "hottest" current personality in show business.

His primary determination is to sing not for stuffed shirts but to mass audiences at popular prices.

In Britain he will probably begin with a tour of one-night stands on the Rank circuit of top-flight movie houses.

BLACKPOOL, England, Sept. 21—Singer Paul Robeson said here tonight he would make his future home in London.

"I find the British people very warm and I have lived here before," he said. "London will be my center, as Hollywood is the center for some British film stars.

"I don't want any overtones of suggestion that I am deserting the country of my birth.

England acclaims Robeson

LONDON — A wildly enthusiastic crowd taxed the facilities of famed Albert Hall here Sunday, as Paul Robeson opened his steadily lengthening tour of Britain with a stirring recital.

It marked the second public appearance of the great stage and concert artist who for so long had been denied passport privileges to travel abroad, by the United States government.

A hastily arranged television show preceded the Sunday night concert by 48 hours.

Paul and his wife, Mrs. Eslanda Robeson, had been acclaimed by British admirers for three weeks prior to his calendared recital at Royal Albert. From the moment they set foot on English soil, both the artist and his wife have been toasted by music lovers and theatre patrons.

* * *

MEN, WOMEN and children strained forward to embrace him, shake his hand and give bouquets of flowers to the beloved Robesons.

In the throng were people from all parts of Africa and Asia. Dr. Cheddi Jagan, with his fellow members of the British Guiana mission now in London, exchanged warm greetings while a ladies' choir from Birmingham led a chorus of

Paul Robson disc released

NEW YORK — The Vanguard Recording Co. has released an album by concert artist Paul Robeson.

The disc, titled "An Adventure In High Fidelity Sound," has Robeson doing folk songs and spirituals.

The set will include such tunes as "Water Boy," "Shenandoah," "Deep River" and "John Brown's Body."

The Robeson album will be issued in both monaural and stereo versons.

Britons jam Albert Hall to hear Paul Robeson

LONDON — Long lines of British music-lovers clamoring to get in greeted Paul Robeson as he made his entrance at Royal Albert Hall here last week.

The 6,000-seat concert palace was completely sold out well in advance and all available standing room was exhausted long before the recital was to commence.

THIS WAS Robeson's first stage appearance in London for eight years, but no reference to the cause of his prolonged absence was made until the end of his performance.

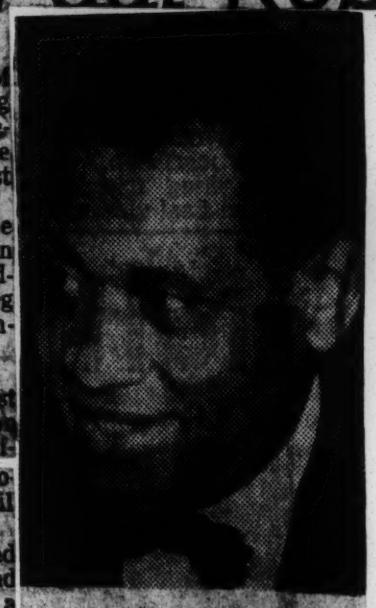
The applause, as he walked onstage, was memorable and there was unmistakably a strong bond of sympathy between audience and the artist.

ROBESON sang in English, French, German, Russian and Yiddish, and his repertoire included a selection of spirituals among them "Swing Low Sweet Chariot."

"The Volga Boat Song" and "Oh No John" received big ovations, but the top reception went to "Ole Man River," which Robeson used to close his performance.

FOR THE first and last part of the program, the singer was accompanied by Bruno Raikin, who also played three short Chopin pieces after the intermission.

Robeson's veteran accompanist, Lawrence Brown, however, took over the piano for the session of spirituals. On several occasions, Brown joined in the vocalizing with the star.



PAUL ROBESON

SMILES OF TRIUMPH. — The cameraman recorded this happy family scene back stage in Carnegie Hall, New York City, after Paul Robeson scored a smashing triumph in his first concert in New York in more than 10 years before a standing-room-only interracial audience of 2,700 persons. His wife, Eslanda, who is famous in her own right, and son, Paul, Jr., are at his side.

Happy Hero Back

LONDON — Singer Paul Robeson received a hero's welcome and a rousing ovation from admirers as he stepped off the plane at London Airport here Friday — his first visit out of the United States in eight years.

"I am happy to be back," the 60 - year - old international baritone told the more than 200 well - wishers. The cheering crowd was composed of diplomats, actors and actresses, entertainers, artists and others from all walks of life.

With Robeson was his wife, Eslanda, and his brother, the Rev. Benjamin Robeson.

In response to the cheers of his admirers, he was moved to sing. He sang excerpts from "Water Boy," "Swing Low Sweet Chariot" and other songs upon which he rode to fame and fortune.

* * *

AMONG THE first to greet him were Viscount Stansgate, 73-year - old Laborite peer, and Dr. Cheddi Jagan, left-wing Minister of Trade in Colonial British Guiana.

"This is a great international event," declared the Viscount.

"I am here as a friend, not as a politician," said Dr. Jagan, a native of India and a graduate of Howard University in Washington, D.C.

* * *

AT A PRESS conference, shortly after his arrival, Robeson learned that British television companies were making him scores of attractive offers.

He expressed pleasure that he was being made so many offers, while noting that he also wanted to do some acting, too.

Robeson said he especially wanted to do "Othello" again as he did opposite Peggy Ashcroft's "Desdemona" in London in 1930.

* * *

HE DECLINED to answer reporters' questions as to whether or not he is a Communist, saying:

"I know you are friendly, but I stand on my right not to answer."

Mrs. Robeson also added that, "It is not a friendly question."

* * *

THE TALL singer also told reporters that "it's great to be back in England, and I hope to come back many more times."

"Do you plan to stay in England?" he was asked.

"I don't know what you mean by staying," he answered, adding: "I am an American."

"Do you intend to go back?"

"I certainly do."

In response to queries regarding President Eisenhower's proposal to Congress to pass a bill giving the State Department absolute control over passports, Mr. Robeson, who only was returned his passport recently, stated:

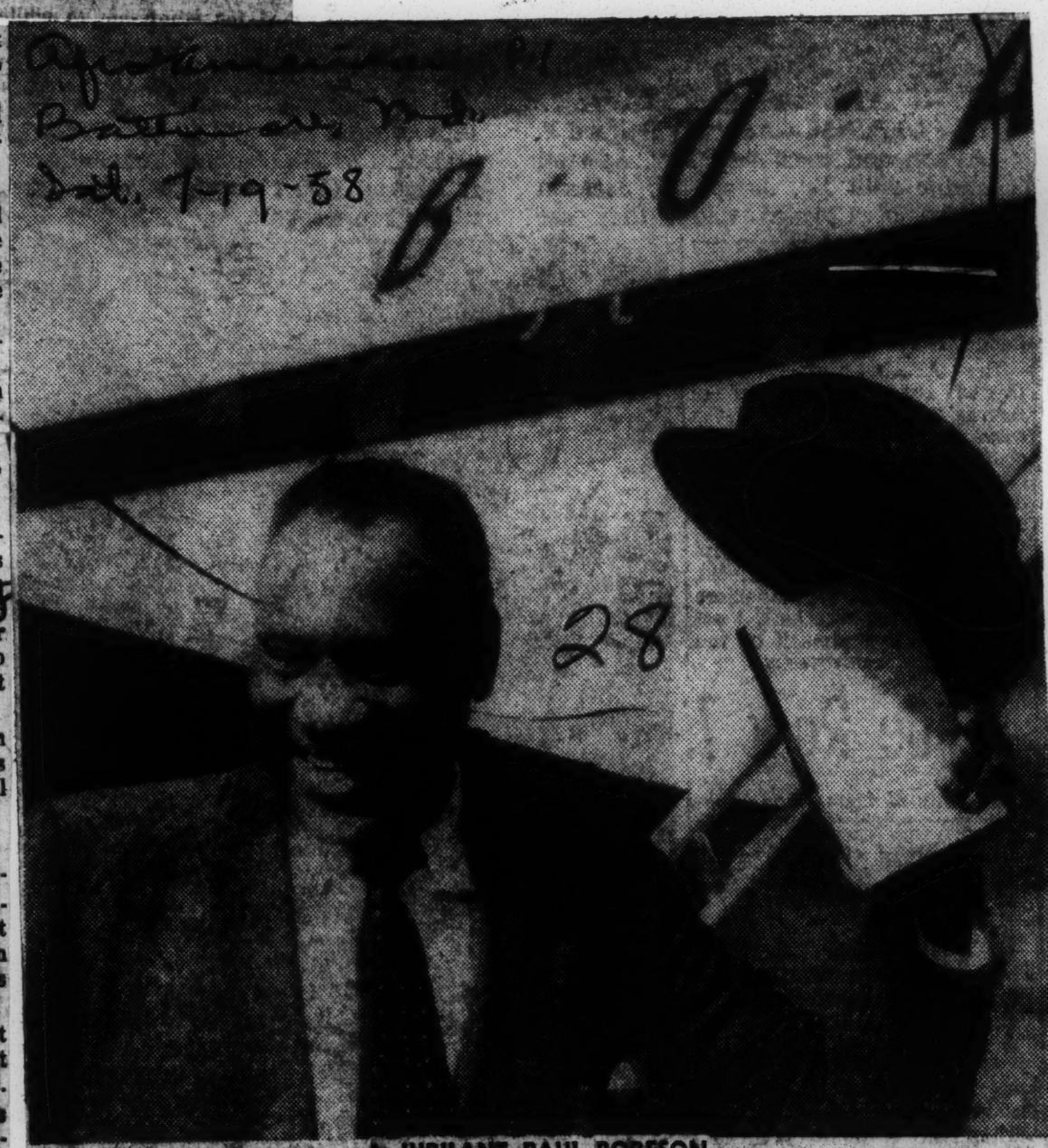
"I hope that the American people will understand what is at issue here and that the bill will never go through."

* * *

THE BARITONE will receive $2,800 for his first concert here and plans to accept other engagements in Britian and Europe, using London as a base headquarters.

Robeson referred to the past eight years without a passport as a past chapter in his life.

"I did what I thought was right," noting that he had nothing to apologize for in striving to help his people in his own way.



A JUBILANT PAUL ROBESON
Back on European concert circuit after eight years

ROBESON BARS QUERY IN LONDON ON RED TIE

Special to The New York Times.

LONDON, July 11—Paul Robeson twice refused today to say whether he was a member of the Communist party.

Bursting with songs and opinions, the singer returned to Britain after an eight-year absence. He was ready to comment on a variety of subjects, but not on his connection with the Communist party.

The first time the question arose at a news reception Mr. Robeson seemed considerably taken aback.

"I know you are friendly," he said to the British reporter, "but this is at the essence of our constitutional rights. I stand on my right not to answer. I could ask you the same question and you don't have to answer."

The questioner replied that it would not matter in Britain if he did.

Mrs. Eslanda Robeson, the singer's wife, interjected: "It does in our country and it is not a friendly question."

When Mr. Robeson was challenged again, he said the question was "ridiculous" and the reporter had no right to ask it.

"I have a right to be a member of any party," he asserted.

Almost the first thing Mr. Robeson did on his arrival this morning at London Airport, where a crowd of about 200 welcomed him, was to sing "Swing Low Sweet Chariot" for the television cameras. Then he voiced his opposition to President Eisenhower's proposed bill restricting the right of travel, which would overcome the effect of the recent Supreme Court decision liberalizing the granting of passports.

Grant Robeson Passport After Court Decision

NEW YORK — (UPI) — Singer Paul Robeson, granted a passport after an eight-year struggle, planned to fly to London for a series of stage, television and radio performances.

The Negro concert star, who received his passport last Thursday said he hoped to leave for London in two weeks to make his first appearances before the British in 22 years.

Robeson's requests for a passport had been denied since 1950 by the state department "in the interests of the United States." However, a recent Supreme court decision voided state department

PAUL ROBESON

passport restrictions based on a citizen's political beliefs or associations.

A passport also was issued last week to author and lecturer Corliss Lamont. Since 1950, he also had been denied a passport "in the interests of the United States."

Lamont, who will lecture at Columbia university beginning next fall, plans to take a trip around the world next year.

Thanks All of His Friends

Robeson Happy, Off to London!

NEW YORK—With thanks to "the people I met on the streets for their encouragement and good wishes," singer Paul Robeson began making plans for an extended trip abroad in wake of the news that the Federal Government was issuing him a new passport.

The granting of a passport to Mr. Robeson was carried out in compliance with a ruling of the U. S. Supreme Court which ordered that passports may not be denied citizens because of their beliefs or associations.

The passport order climaxed a long fight of Mr. Robeson and others for the right to travel.

■

MR. ROBESON greeted the news with characteristic aplomb. He indicated to The Courier that he would be overseas for a long period of time.

He said, "I will leave for London in a couple of weeks. I see it as the center of my activities. There I will do concert and television work. I expect to concertize in Prague, Berlin, and the Soviet Union.

"After eight years I have a chance to practice my profession again. I lived in England many years and I feel that my following there will be waiting for me. Over there I have complete access to television, which has been denied me here. Perhaps my work there will pave the way for my doing TV work here.

"I want to thank the people of Harlem, the people I met on the streets, for their encouragement and good wishes."

Mr. Robeson revealed that his wife, Mrs. Eslanda Goode Robeson, will join him abroad at a future date.

■

THE ANNOUNCEMENT of Mr. Robeson's passport being processed was made by Frances G. Knight of the Passport Office who asserted that applicants no longer need answer questions about past or present affiliation with the Communist party. Mr. Robeson and Corliss Lamont had already sued for the return of their right to travel.

The Supreme Court decision which paved the way for Mr. Robeson's return to the concert stage abroad was based on the cases of artist Rockwell Kent, physicist Weldon Bruce Dayton, and a psychiatrist, Dr. Walter Briehl.

Mr. Robeson's return to Europe and the Soviet Union will be watched with sharp interest by observers all over the world. It is generally felt that he will be given a "hero's" welcome wherever he appears.

PAUL ROBESON
. . . he's a very happy man

28 1958

PAUL ROBESON

Robeson Gets Hero's Welcome

London Papers 'Lionizing' Paul

Comment p. 2

By RUDOLPH DUNBAR

LONDON — It was to be expected that Paul Robeson would receive a good press upon his arrival in Britain, comparable to his status as an international figure. And in view of the fact that he has made a martyr by the American Government's behavior, the drama of his reception in Britain was heightened.

Any where you go you can hear his name mentioned in London. The Sunday Reynolds News under the caption "Paul Robeson IS WELCOME," had this to say in its editorial column:

"Welcome to Paul Robeson. For many years we have known him as a great and sensitive artist. In recent years he has shown himself to be a man of great character, willing to suffer much for what he believes in. We do not share all his views. We think he is too uncritical towards communism, too inclined to avert his eyes from the harsh reality of some of the recent events in the Soviet system.

"But we know this. Paul Robeson could have had the official world of America at his feet if he had been prepared to join in the hysteria of the last few years. We may think some of his ideas mistaken, but we honour the man who could stand up for them when the golden carpets were out.

ing on a nod and a word. Robeson is in Britain because the better side of America is coming to the top. The Supreme Court has ruled against the administrative decision which deprived him of a passport and denied him the right to travel.

"That is a decision which heartens every friend of America. But it is shocking to find the American Government trying to overrule it by legislation. We expect nothing better from Mr. Dulles. His closed and limited outlook is not fundamentally very different from that of the Communists he attacks. But cannot President Eisenhower see the harm that is done by such illiberal actions?

HE STATES that he is an artist and not a politician. "Why I'm having tea at your House of Lords in a day or two. It is the Lords, isn't it, Essie?" he asked Mrs. Robeson. "Yes," she replied. "A lord named Stansgate. He rang this morning." Ignoring politics, Mr. Robeson modulated to musicology.

All the world's folk music, it seems, is written in the pentatonic scale, and at once the great voice was booming out snatches of Chinese folk music and Hebridean love lyrics to prove his point.

"Bartok, Bach, Kodaly, Mussorgsky," he continued, carried away by his idea of brotherhood of all music, "all are written according to the pentatonic scale."

About his own future he was vague. "I would like to meet your Dr. Vaughn Williams and your Benjamin Britten. I would like to play Othello again as I did 30 years ago here. And most of all he concluded, I would like to get some of the air from your Sussex downs into my lungs."

He is to appear on television at a fee of "one thousand pounds."

For Emphasis Singer Paul Robeson proves to one and all of his British admirers that he has lost none of his dramatic flare for making his points clear during a news conference held in London's Empress Club. Mr. Robeson was given a hero's welcome on his arrival. His concert tour will take him to Prague and the Soviet Union.

ROBESON TALKS TO RED CROWD

Fight for Freedom, Concert Audience Told

By ROY ESSOYAN

MOSCOW (AP) — Paul Robeson has called on the Soviet people to fight for freedom. He did not specify what freedom or whose, but spoke — and sang — in general terms of man's right to freedom.

"When I read in America about the Sputnik," he told a concert audience, "my thoughts went out to my friends, the peoples of the Soviet Union whose minds and hands created this miracle, opening up to mankind the boundless expanse of the cosmos."

The American Negro singer is idolized in the Soviet Union for his voice as well as his left-wing views. He was introduced to a packed house of 12,000 fans at Moscow's Sports Palace as the Soviet Union's "great and dear friend" and as "a fighter for peace and friendship throughout the world."

It was Robeson's first concert appearance in the Soviet Union since he last visited here nine years ago. He has said he intends to make a singing tour of many Soviet cities before returning to the United States in October.

"The enforced nine-year separation grieved us but we in the Soviet Union kept on fighting for restoration of your freedom and right to travel," the master of ceremonies said in an emotional speech at the start of the concert. He was referring to the U.S. State Department's refusal until recently to give Robeson a passport to travel abroad.

"I am here because you helped my family and gave us strength," Robeson explained. "The fight for freedom goes on. A new world is coming."

Britsh TV Spotlights P. Robeson

NEW YORK — Paul Robeson whose return to Britain was comparable to a conquering hero's, added more laurels to his credit with his first of three scheduled concerts for Associated Television. His initial stint for ATV, on July 26, was a 30-minute recital, screened without any breaks for commercials, titled "Paul Robeson Sings." ATV, whose presentation of Robeson scored a triumph, gave the singer top rate treatment worthy of his artistic talents.

On Sept. 28 Robeson will headline the network's "Sunday at the Palladium," one of TV's biggest programs there. The third commitment has not been planned but it is expected to follow the pattern of the first.

A recital at the Royal Albert Hall on Aug. 10, opened his British tour which will include appearances at 20 major cities and towns and will keep him in that country until the middle of December. Lawrence Brown, noted pianist who worked with Robeson in a series of concerts before the war there is being sought to join him on the tour.

During a press conference in London, Robeson expressed his desire to play in a British production of "Othello." It would be a repeat performance of a role he did in London in 1930 with Peggy Ashcroft as Desdemona.

Paul Robeson Gets Ovation From Britons

LONDON. —(UPI)— Singer Paul Robeson arrived here today on his first overseas trip since his passport was withdrawn eight years ago. He refused to condemn American for barring his travel.

He sang "Waterboy" and "Swing Low, Sweet Chariot" instead.

Several hundred Britons cheered him at London Airport. The welcoming crowd included Laborite peer Viscount Stansgate, leftist British Guiana politician Cheddi Jagan, and artists and musicians.

The Negro singer had long been denied a passport in connection with his alleged Communist affiliations. He got the travel document when the Supreme Court early this month denied the State Department the right to withhold passports on the basis of the applicant's political opinions.

Rather than discuss politics Robeson turned a crowded news conference into a music lecturer, singing snatches of various tunes to illustrate it.

ROBESON IN MOSCOW

Singer Welcomed at Airport on Arrival for Tour

LONDON, Aug. 15 (Reuters) — Paul Robeson, American singer, arrived with his wife Eslanda, in Moscow by air today, Tass, the Soviet news agency, said.

At the Vnukovo Airport near Moscow he was met by his Moscow friends, leaders of the Soviet Peace Defenders Committee, artists, musicians and journalists. He was welcomed by Nikolai A. Mikhailov, Soviet Minister of Culture.

After the singer began to applaud, Mr. Robeson dropped his two suitcases and hat to clap his hands in time with the welcomers—a Slavic custom.

Mr. Robeson will give concerts in Moscow, which he last visited nine years ago, and in various cities of the Central Asian republics, Tass said.

The singer is expected to give his first concert Sunday at Moscow's Palace of Sports, which seats 14,000. He will fly to Paris after two weeks of engagements, but is expected to return later for a tour of Soviet cities.

Philippa Meets the Bishop—One of the first notables to meet and entertain famed pianist Philippa Duke Schuyler in Uganda was the Most Reverend Bishop Kiwanuka of Masaka. Miss Schuyler, who is on an extensive African tour, is presently in Liberia.

Countess Listowel, the Governor-General's mother, George Padmore, the famous writer, Mrs. Gwendolyn Shackleford who owns the Shakespeare Bakeries in Ghana, and hundreds of others.

* * *

THE YOUNG artist's next stop is the University of Dakar, in Senegal. She will round off her Africa tour in Morocco with three concerts, in Rabat, Casablanca and Tangiers.

In East Africa, Philippa was received by the Emperor of Ethiopia and the King of Buganda, and lavishly entertained in the Republic of the Sudan by the Ministers of that new country.

Philippa Schuyler Feted In Africa; Meets Emperor, King

MAROCCO — The young American Negro pianist and composer, Philippa Schuyler, completed her 'around Africa' tour with two performances, one at the University of Rabat, and one in Casa Blanca, both packed. The Royal Princess of Morocco attended the University concert. In Casa Blanca the Daily Maroc of this city wrote: She is an outstanding personality. Her performance was elegant, masterful, and exciting, with a flawless technique."

TRIUMPHED IN BOTH EAST AND WEST AFRICA

Before reaching Morocco, Philippa had appeared extensively in many countries of Africa. In Ethiopia, during Christmas she was entertained by his son Prince Sahle Selassie in his palace.

In the New Republic of the Sudan she was the guest of the government and performed twice to packed houses in Khartoun and Obdurman. In British East Africa, she attracted the largest audiences ever known there. In Kampala Uganda, the King of Buganda was present at her University Makerere concert, and later received her twice at his Lubiri Palace. In Masaka, twice as many could not get in as could be seated, and there was a near-riot. In Nigeria, West Africa, she gave four concerts all packed, and was feted by the Hon Kingsley Mbadiwe, Chief Bolagun and the British Superintendent of all the schools of Nigeria, Mr Shillingford. In French West Africa in Dahomey, Togo, Ivory Coast and Senegal. She was the guest of Prime Ministers and Mayors. In Lome French Togo the Finance Minister Mr Apedo - Amah, gave her a reception at the Ministry for 200 GUESTS with champagne and caviar. Philippa speaks French fluently and, for this additional reason, was enormously popular there.

GHANA AND LIBERIA PACK SIX CONCERTS

In Ghana the Prime Minister the Hon Kwame Nkrumah, was present at her performance at Achimota College in Accra; and at her broadcast performance there, the Governor - General, Lord Listowel, was in the audience. In Kumasi, at the College of Technology, the students almost mobbed her and the Daily Pioneer of this Ashantie city, said: "We're heard many English pianists, but nothing compared to Philippa who is a genius."

The King of Ashanti received her at his Palace after the Kumasi concert, and presented her with a handwoven Ashanti spread, called kente cloth. In Liberia, the next stop she played twice to full houses and in her audience was President Tubman, Vice-President Tolbert and the American Ambassador, Richard Jones, and most of the other high brass of Liberia. Mr Kermit King, President of the University of Liberia cabled Philippa's mother in New York, "Philippa performed magnificently."

Miss Schuyler wins ovation

MONROVIA, Liberia — Much of what the Liberians have been told about the brilliancy of a young woman concert pianist was more than proved here on Friday night when after performing for nearly two hours on the piano, Miss Phillipa Schuyler was given a grand ovation by a large number of music fans.

Miss Schuyler who was on a few days visit here under the auspices of the University of Liberia also performed last Saturday for the younger people.

On Friday night top leaders in government, commerce and education, headed by Vice President and Mrs. Tolbert and former President King, heard Miss Schuyler execute several sonatas, nocturnes, preludes etc. and one of her own compositions, "The Manhattan Nocturne" and a concerto in E Flat.

* * *

MISS SCHUYLER proved that she is now a virtuoso, conditioned to many types of music and quick to respond to her audience's appreciation.

With fleeting fingers, she moved from the slow to the extremely fast, executing precision demands of the various pieces performed.

She did not only show her mastery over the piano, but her capability to evoke moods and to create emotions.

Emperor Receives Philippa

ADDIS ABABA — Emperor Haile Selassie of Ethiopia gave a Christmas Day audience to pianist Philippa Duke Schuyler of New York in the Throne Room of the new Jubilee Palace.

During the Silver Jubilee of his reign in November, 1955, Miss Schuyler gave a Command Performance for the Emperor and the Royal Family.

■

FOLLOWING the audience at the Jubilee Palace, Miss Schuyler was entertained by Prince Sahle Selassie at his mansion.

The young artist gave her public performance at the new YMCA building here on Dec. 26. Subsequently, she played over a nationwide radio hookup. This week she plays also at the University of Khartoum, Republic of the Sudan.

Philippa in Ghana

GHANA — Philippa Schuyler, the internationally-famed artist from New York, arrived here last week on the second stage of her West African tour.

As in East Africa and Nigeria, Miss Schuyler was warmly received.

She appeared four times in Nigeria and three times in Ghana.

IN KUMASI, Ashanti, after Miss Schuyler had played at the College of Technology to a cheering house, the King of Ashanti received her and made her a gift of a beautiful native handwoven spread. The King does not receive many people these days but made an exception for Philippa.

In Accra, at the College of Achimoto, and also at Broadcasting House, Philippa had distinguished audiences which included the Prime Minister, Mr. Nkrumah, and the Governor-General, Lord Listowel, and

Philippa off to S. America, then Hawaii

NEW YORK — Philippa Schuyler, young concert pianist, left Sunday for Bueno with the Buenos Aires Symphony Orchestra at the Colon Theater on July 13, and July 20.

On July 27, Miss Schuyler broadcasts for an hour over Radio El Mundo to all South America with the orchestra. In between these dates, she will appear with the Cordoba Symphony, and in recital in the Argentine provincos.

DURING THE first week in August, Miss Schuyler will appear in Dutch Guiana with orchestra and in recital, and in Haiti and Aruba and elsewhere in the Caribbean.

Then she flies to the South Seas to appear with the Honolulu Symphony Orhcestra on Labor Day weekend.

Miss Schuyler will be the first foreigner this season to appear with the Buenos Aires Symphony. She has played with this orchestra six times before on other trips and is well known in Argentina.

FAMU PLAYERS ABROAD

TALLAHASSEE, Fla. — S. Randolph Edmonds, director, will take the Florida A. and M. University Playmakers to Africa this fall. The tour will be made in cooperation with President Eisenhower's Special International Program for Cultural Presentations.

The program is administered by the American National Theater and Academy for the state department. Mr. Edmonds has been invited to write of his travels for the Institute of International Education.

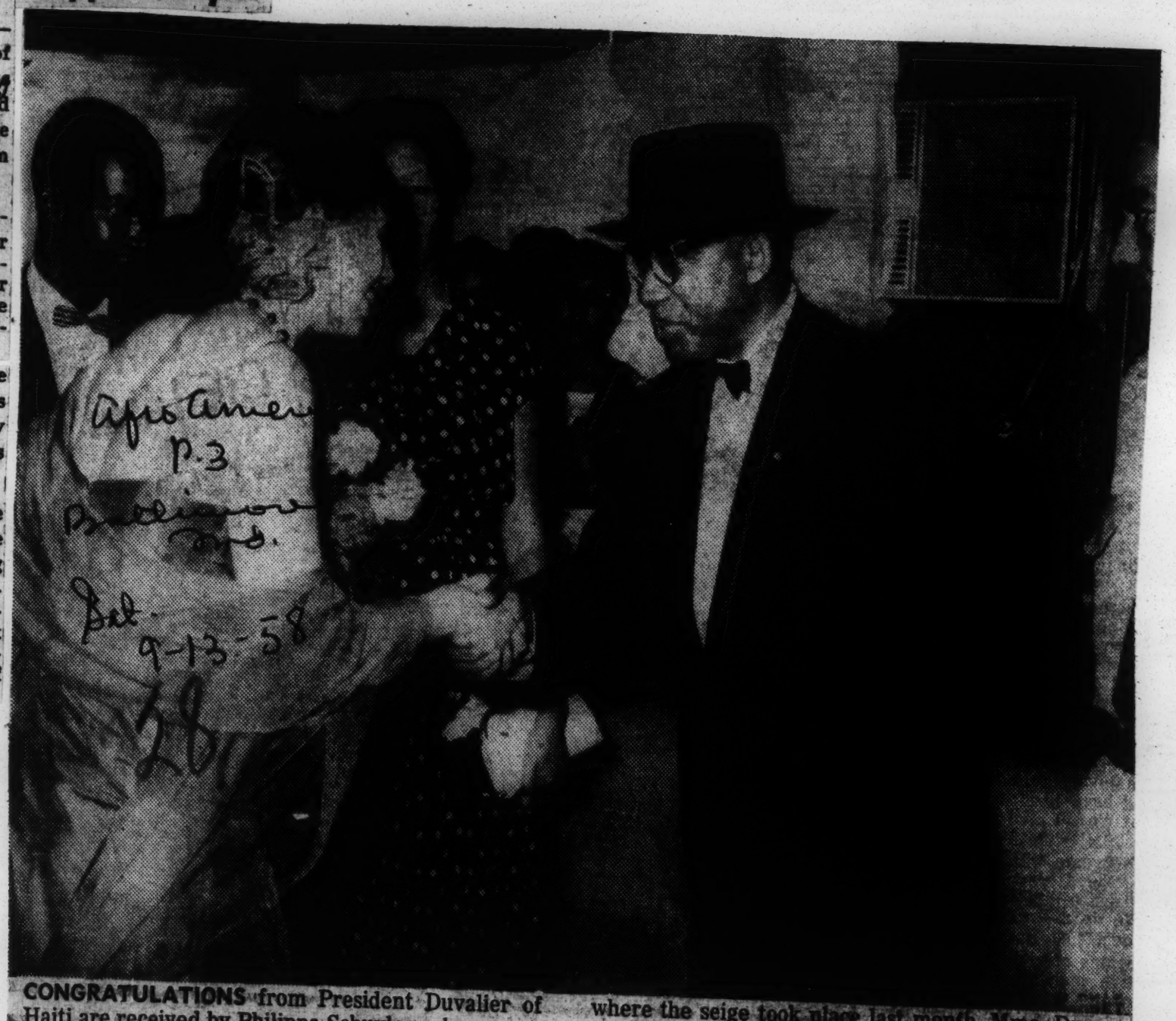
Heard By Selassie Philippa Schuyler

ADDIS ABABA, Ethiopia—Emperor Haile Selassie of Ethiopia gave a Christmas Day audience to world famed Harlem pianist Philippa Duke Schuyler in the Throne Room of the new Jubilee Palace.

It was the second such occasion during the Silver Jubilee of his reign. In November 1955, Miss Schuyler gave a command performance for the Emperor and the Royal Family.

FOLLOWING the audience at the Jubilee Palace, Miss Schuyler was entertained by Prince Sahle Selassie at his mansion.

The young Negro artist gave her public performance at the brand new YMCA building here on Dec. 26. Subsequently she played over a nationwide radio hookup. This week she plays also at the University of Khartoum, Republic of the Sudan.



CONGRATULATIONS from President Duvalier of Haiti are received by Philippa Schuyler, who recently performed for him in the barrachs (auditorium) where the seige took place last month. Mme. Duvalier and General Flambert, right, look on.

William Warfield Tops In Many Arts, Gets TV Award

Defender Chicago, Ill. Sat 1-11-58

NEW YORK — William Warfield whose performance as DeLawd in television version of "The Green Pastures" brought a "best performance award" and also the "top single dramatic preformance" award in 1957 is a very versatile performer.

One of the world's great concert artists Warfield turned his Fall concert calendar topsy-turvey at considerable personal sacrific to play this dramatic role that had nary a singing note in it.

Considering his background, it's not surprising that he would welcome the opportunity to portray such a spiritual role.

He was born in West Helena, Ark., the eldest of five boys. He grew up in Rochester, N. Y., where the family moved when he was little. This was to provide better job opportunities for his father, Robert E. Warfield. The whole family studied and the whole family sang. Today the senior Warfield is pastor of the Mount Vernon Baptist Church in Rochester.

Meanwhile, young Bill, along with all his brothers, was singing in the church choir until he grew so tall that he was abashed at his ability to hit high C. He stopped singing until his voice had deepened.

His music teacher entered him in a competition of the National Music Educators' League and the members of his high school class put on a play to make enough money to finance Warfield's trip to St. Louis to compete. He won first prize, a scholarship to the conservatory of his choice, which turned out to be the Eastman School of Music.

Then he returned to Eastman for graduate work which he left for the road company of "Call Me Mister."

Next came Broadway appearances in "Set My People Free" and "Regina," followed by a piano-playing-and-singing night club stint.

LeMoyne To Close Concert Season

Famed Negro Baritone Due In Bruce Hall Wednesday

Tri-State Memphis Tenn.

THE BIG baritone voice of William Warfield will climax the LeMoyne College entertainment season with a recital at the college's C. Arthur Bruce Hall at 8:30 p.m. Wednesday.

The Negro singer, born in West Helena, Ark., has been rarely honored for both his voice and his interpretations not only in the United States, but wherever he has appeared in recital or opera in Canada, Europe, Latin America, Africa and Australia.

In 1952, when Warfield toured European capitals with the U. S. State Department-sponsored production of George Gershwin's opera, "Porgy and Bess," in the title role of Porgy, he managed to take time off to give recitals in Berlin and Vienna, the altars of lieder.

The Viennese verdict was, "One would think Warfield's cradle was Lichthenthal, not Arkansas." Equally enthusiastic was Berlin, which showered the young singer with "storms of applause." One music critic wrote, "His artistic standards compared to the most famous of our own interpreters."

And in Paris, the critics agreed that "His insight into the French art song is nothing short of phenomenal."

His program here will include a group of lieder, a dramatic aria and a baroque group, as well as a group of old American songs and, naturally, a group of spirituals. In detail, it will be as follows:

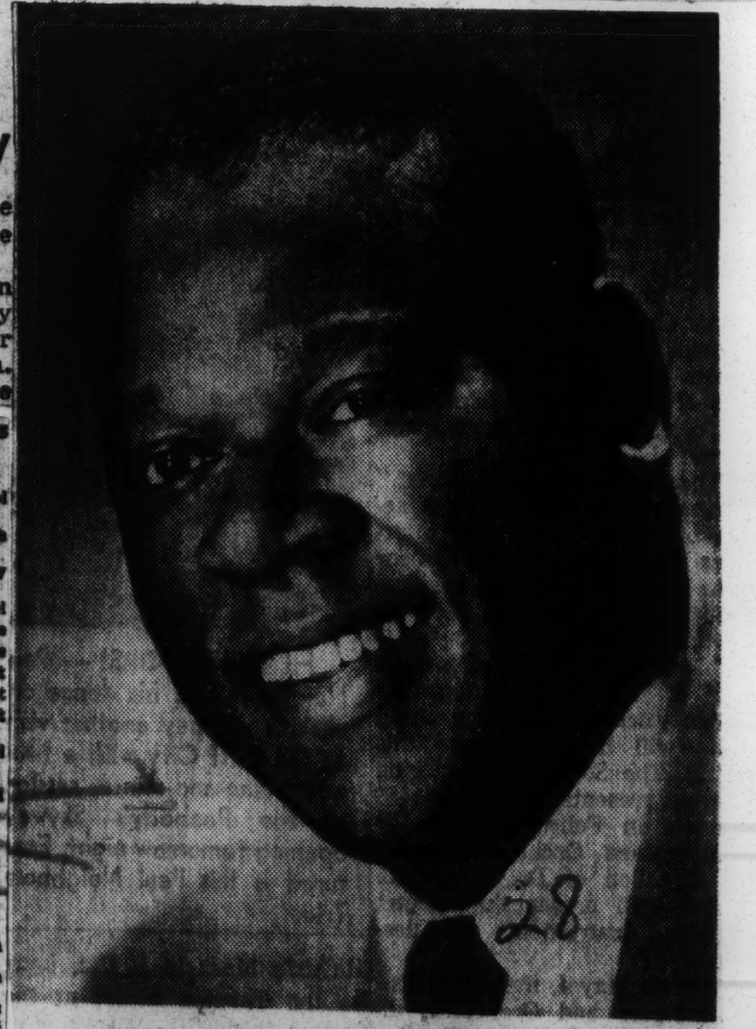
Thanks Be To Thee, from "Israel in Egypt" ..... Handel
Good Fellows Be Merry, from "Peasant Cantata" ..... Bach
Bois Epais, from "Amadis de Gaule" ..... Lully
Why Do the Nations, from "Messiah" ..... Handel
Sussen Begraebnis ..... Loewe
Hochzeitlied ..... Loewe
Wohin ..... Schubert
Am Feierabend ..... Schubert
Ungeduld ..... Schubert
Recitative and Aria: Infelice e tuo credivi, from "Ernani" ..... Verdi

Intermission

Old American Songs....Arr. Aaron Copland
Boatman's Dance (Minstrel song)
The Dodger (Campaign song)
A Long Time Ago (Ballad)
Simple Gifts (Shaker song)
I Bought Me a Cat (Play-game song)

Negro Spirituals
City Called Heaven....Arr. Hall Johnson
Little David, Play On Your Harp.....Arr. Harry Burleigh
My Lord, What a Mornin'.....Arr. Harry Burleigh
Ride On, King Jesus..Arr. Hall Johnson

Tickets for the Warfield recital, which is also open to white music lovers, are on sale at Central Ticket Office in Goldsmith's and at the LeMoyne College business office, 807 Walker.



BIG BARITONE—William Warfield, internationally famed Negro baritone, will be presented in recital at 8:30 Wednesday night at C. Arthur Bruce Hall as the final event of the LeMoyne College music-drama season.